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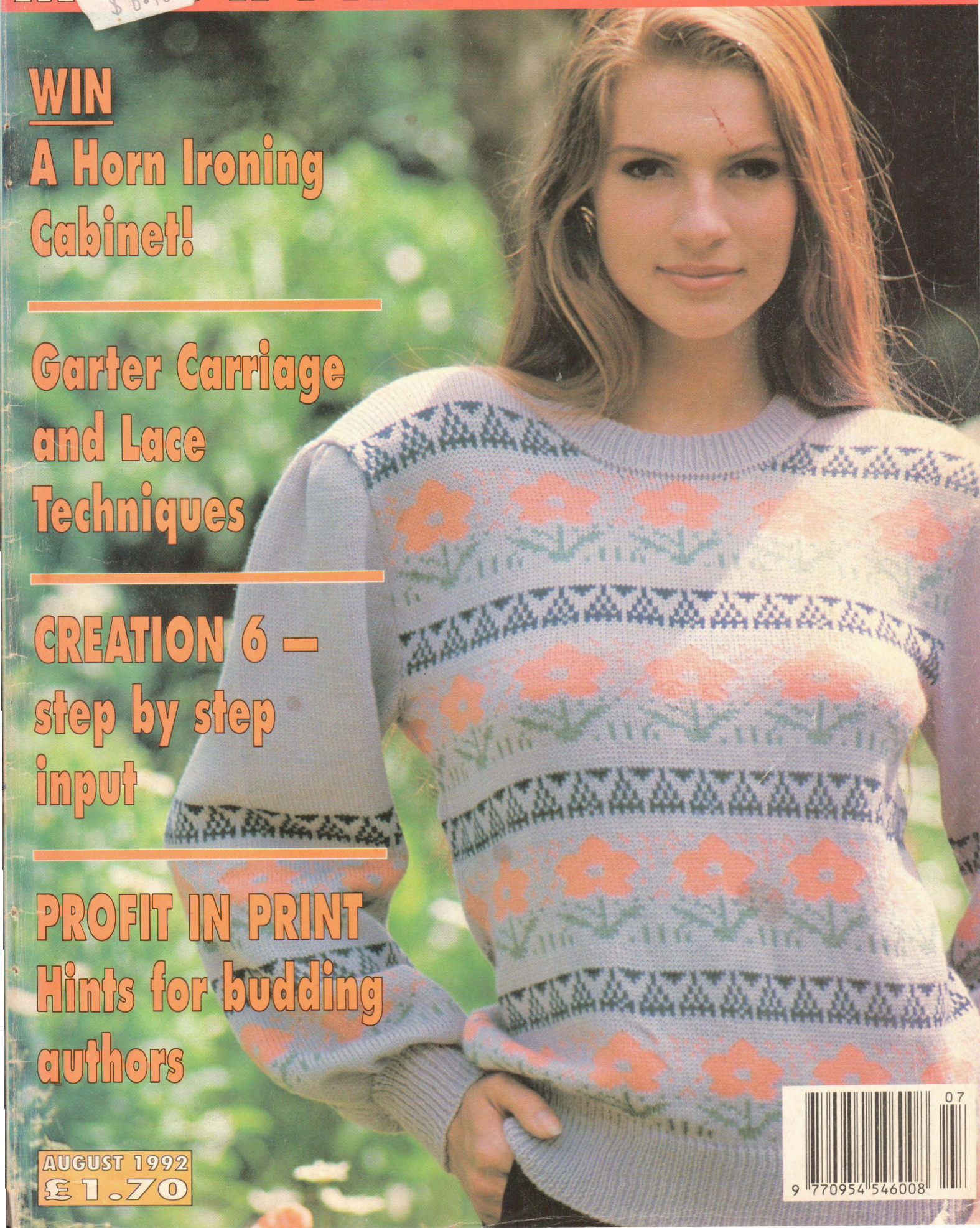

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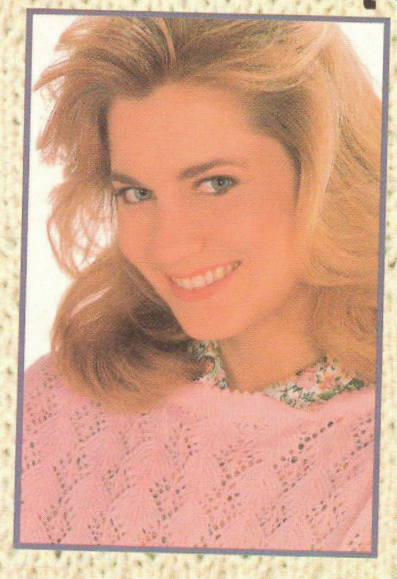

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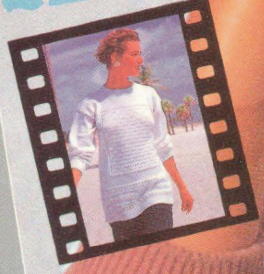

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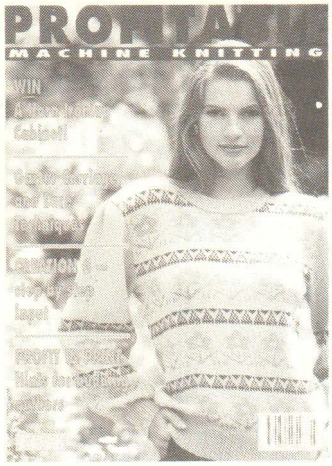

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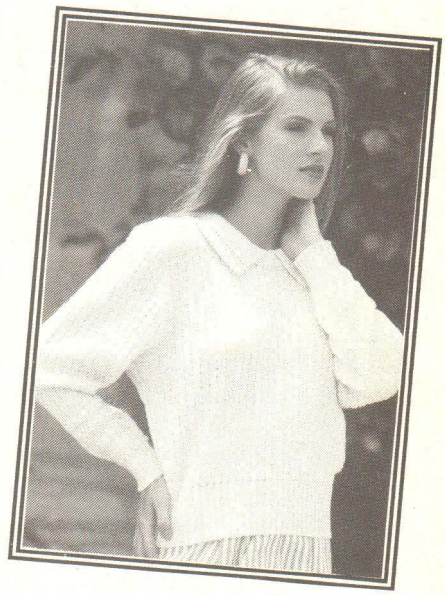

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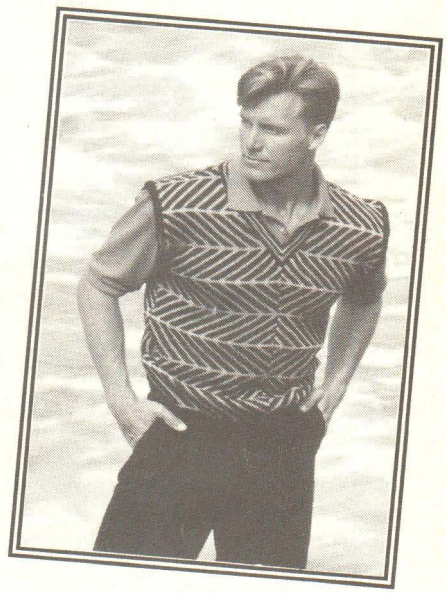

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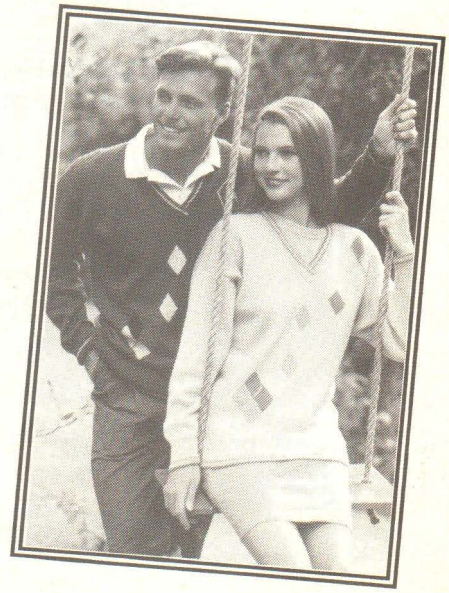

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EDITOR'S

LETTER

Dear Readers,

When I started work on this issue I was sitting at my desk in a sun top and shorts with all the doors and windows open, thinking how wonderful it was to be working in the 'right' weather for the current issue. I'm afraid that this (last to be written) piece sees me fully clothed in trousers and cardigan with only a ventilation space at the windows — I wonder if that's equally prophetic for the season. However, the advantage of being a machine knitter is that as the weather changes, so life becomes more exciting — the autumn bringing a host of new books, products, yarns, colours and styles and a renewed enthusiasm and optimism for the forthcoming busy season.

We've tried to combine ideas for the last sunshine of summer — as demonstrated by the nautical top, a really classy man's Fair Isle sweater (too good simply for the men, surely?) and a lace and textured top for Passap and Pfaff knitters — and the first fruits of autumn, represented by the classic (timeless and ageless, surely an excellent 'money spinner') lady's collared tuck top, a traditional look man's guernsey and a floral bordered sweater — all useful for that transitional season we'll soon be in. Fun and profit knitting can be combined by working our baby set (for Singer knitters, but many other machine owners should be able to use this pattern) or the tortoise from Cuddly Corner.

If you're still in the holiday mood, then grab a deckchair and cool drink and settle down to read why 'Less is More' with Betty Abbott, or a special tale about 'Tom Kitten' (within the Electronic Passap People article by Grace Hayward). Check out the latest looks with 'Fashion Trends' or the latest in books, software and stitch patterns with a new section called 'Books, Bytes and Stitches'. There's great potential for deckchair learning with two articles about lace — but from very different angles (these might persuade you to leave the deckchair and have a go — so be warned)! Talking about lace, if the collar in March PMK gave you any problems, then Snag Box might put you back on track. All your favourite 'regulars' are here, the 'Clubs and Classes' section 'hotting up' as we approach enrolment season; 'Out and About' features a special charity section with news of an open day to attend; the profile this month gives us a positive way to knit and care for the environment simultaneously and there's a wonderful prize in our easy to enter competition, or for less effort, simply send a postcard for one of our 'Freebies'.

I hope you'll enjoy the reading, planning and knitting in this issue.

Before I finish, I must tell you what a pleasure it has been working with Hazel these last few months. I'm sure you'll join with me in wishing her every success in her new ventures.

Remember, knitting should be fun and fun is even better shared — so keep writing in.

Letters to the Editor

Mrs Terri Hopkins wrote to ask about vertical buttonholes in rib:

In the June issue, Andy Levick's article refers to 'vertical buttonholes' as in the cardigan pattern of the March issue (p. 53) saying how well these buttonholes turned out. As I have only been subscribing to your magazine since April, I obviously missed it. I note also that 'March 92' issue is sold out!

So, what I want to know is:

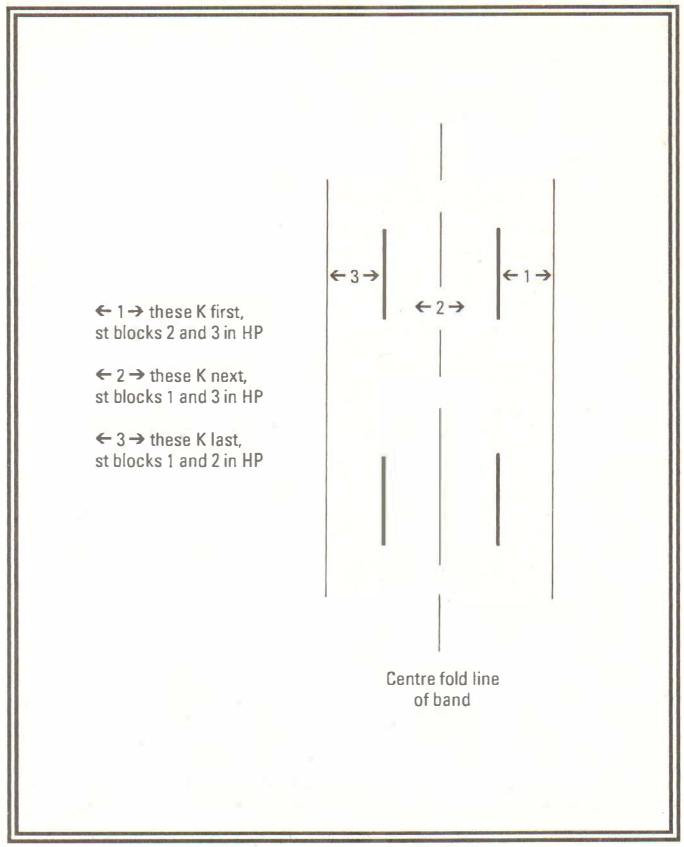
1. Does the method given only apply to a Passap machine (I have a Brother KH836, a Singer Big 9 and an old Knitmaster 250 — without ribbers)?

2. If not and this method can be used on other machines, could you advise me as to where I can get a copy of this vertical buttonhole method?

In response to your first question, the precise method given in March issue was directed at Passap or Pfaff machine users, using the exclusive pusher and BX setting (on Duo machines) to work what the Japanese manufacturers usually label 'slip' patterning. However, the good news is that vertical buttonholes can be worked on any machine which is capable of a 'holding position' (ie. the vast majority)!

Here are a couple of different methods which can be used a) with a ribber band and b) on a single bed band.

a). ***Ribbed band vertical buttonhole:*** *When the start of the buttonhole is reached, both carriages at right. Push all Ns on both beds to L of required 'hole' to HP (set both carr for HP). K the number of rows required for the size of the buttonhole, placing a small claw weight, or better still a small weight on an edge hanger, on to the side of the band still being K, moving it up every 3 or 4 rows to maintain a downwards tension. Finish with carriages at right (this is not essential, but will enable you to darn in the end of yarn you're about to get, into the seam between band and main fabric later). Break yarn and remove from feeder. Feed yarn (from tension mast) between the beds and hook it on to the left hand clamp. Push Ns that have just been K into HP. Push Ns at left (originally in HP) to UWP (ie. position where they will K when carriages still set for HP). Take carriage across slowly, rethreading them with yarn (from between beds) as you reach it. Now K the left side exactly the same way as you did before (ie. using weight and moving it up), but K either 1 more or 1 less row, so you end at left edge. Set both carriages so that HP Ns will K and continue knitting the band. As with many aspects of knitting, this takes longer to explain than to do!*


← 1 → these K first, st blocks 2 and 3 in HP
← 2 → these K next, st blocks 1 and 3 in HP
← 3 → these K last, st blocks 1 and 2 in HP
← 3 →
← 2 →
← 1 →
Centre fold line of band

b). You can achieve a similar result on a single bed band, but as such bands are generally used folded vertically, you will be working two sets of vertical holes — the little diagram shown should make this clearer.

The general method is as for the ribbed band, with an extra step. Stitches to right of first hole are knitted first (ie number of rows for depth required), then put into HP. The centre sts are then K — ie the middle of the band which will be to left of first 'hole' and to right of second. These are then put into HP and sts at far left are then knitted.

There are several other ways of working vertical buttonholes, but these are the most basic and I hope that you will find them useful.

SNAG BOX

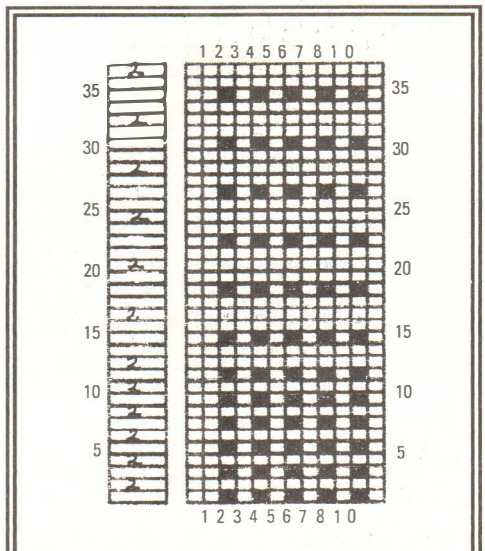
Mrs Cotterell of Carlisle wrote to tell us that she was having problems knitting the lace collar pattern (pages 43 and 44, March *PMK*). The designer, Gillian Lamb sent her apologies and this information:

The main problem is that the pattern printed in March was for a Silver machine — a 'Simple Lace' pattern. The Brother machine needs a similar mylar sheet but with different annotations."

The new sheet — worked over 12 sts is shown opposite.

Work over 6 sts at each side of centre '0' (12 in all). End Ns should not be selected for lace patterning.

Brother punchcard machines can also use this modified pattern. Work one repeat over centre 12 'holes' of punchcard. Remember that symbols at left for knitting will need moving up by 7 rows, so that they can be seen when card is rotating.



Brother electronics new collar pattern

VERSATILITY
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electronic 6000
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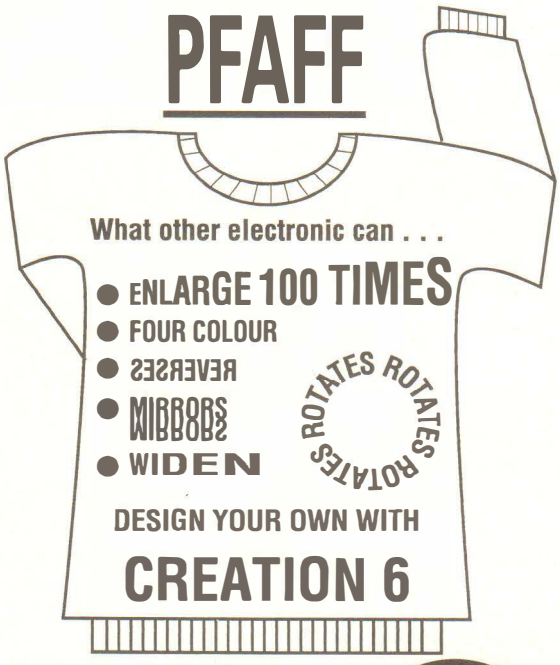

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PAINT WORKSHOP report

by CAROLE BAKER

I recently had the privilege of sitting in on one of the special demonstrations that F. W. Bramwell organised for their dealers to launch 'Jones Tones'. Jones Tones are a complete range of flexible fabric paints, glitters and appliqués, which Bramwell have imported from California. They are now able to supply these to all their customers.

THE RANGE

The extent of the range is impressive. There are 52 paint colours plus five glitter tones. You can mix these together for additional shades. The paints are non-toxic — safe for children to wear and use themselves to make their own personalized designs. They are also machine washable and can go in the tumble drier.

FROM BRUSHES TO CABBAGE LEAVES!

Each paint can be applied straight from the bottle using its own applicator tip, with a paintbrush or with a spray mister — which gives a lovely muted look, particularly effective when used with a cut-out template. The garments on display were inspirational. On one of the sweaters the paint had been applied using a cabbage leaf to give a delicate textured look and the result was sensational. After the paints have dried (usually about eight or nine hours) they remain flexible and stretchy even after washing.

The range of glitter dusts and sequin jewels, stars, hearts, circles etc. is almost as extensive as the paints and can be applied using either the paints themselves or the Plexi-400 stretch adhesive.

D.I.Y. DRAMA

I've saved what was, in my opinion, the most dramatic item to the last. That is a range of metallic foils which give a glamorous and highly sophisticated finish to a very plain outfit. The foils can be applied in two ways. The first is to purchase ready made transfers which are ironed directly on to the fabric. You then iron on the foil, which bonds itself only to the outline — the result is stunning! The alternative is a 'cold' method — ideal for acrylics. Simply use the Plexi-400 to draw an outline of your design, allow to dry, then place the foil sheet on the outline and rub over the back. The microscopic foil particles are transferred, a bit like carbon paper and the result is indistinguishable from the 'hot' method. You can give a very up-market designer look to the simplest knitwear and even decorate shoes, handbags, accessories etc. to match.

BEWARE ADDICTION!

I haven't even begun to scratch the surface of the potential of this range of products but you have probably already realised the extent of my enthusiasm. I don't think we have had a product introduced into our market for some time which offers so much scope for imagination. Jones Tones are well worth watching for in your local yarn shops and at the exhibitions, but it's only fair to pass on one word of warning — they are going to be highly addictive!

CALLING ALL READERS: If you or your knitting club have attended a particularly interesting workshop/course or been enthralled by a visiting speaker etc. then write and tell us all about it. Remember we don't just write about knitting — so you might give us a report on a computer course, a basic accounts discussion, a business philosophy lecture or a drawing workshop, that was truly entertaining whilst being of value. We'll print the most interesting reports for the benefit of other readers and clubs.

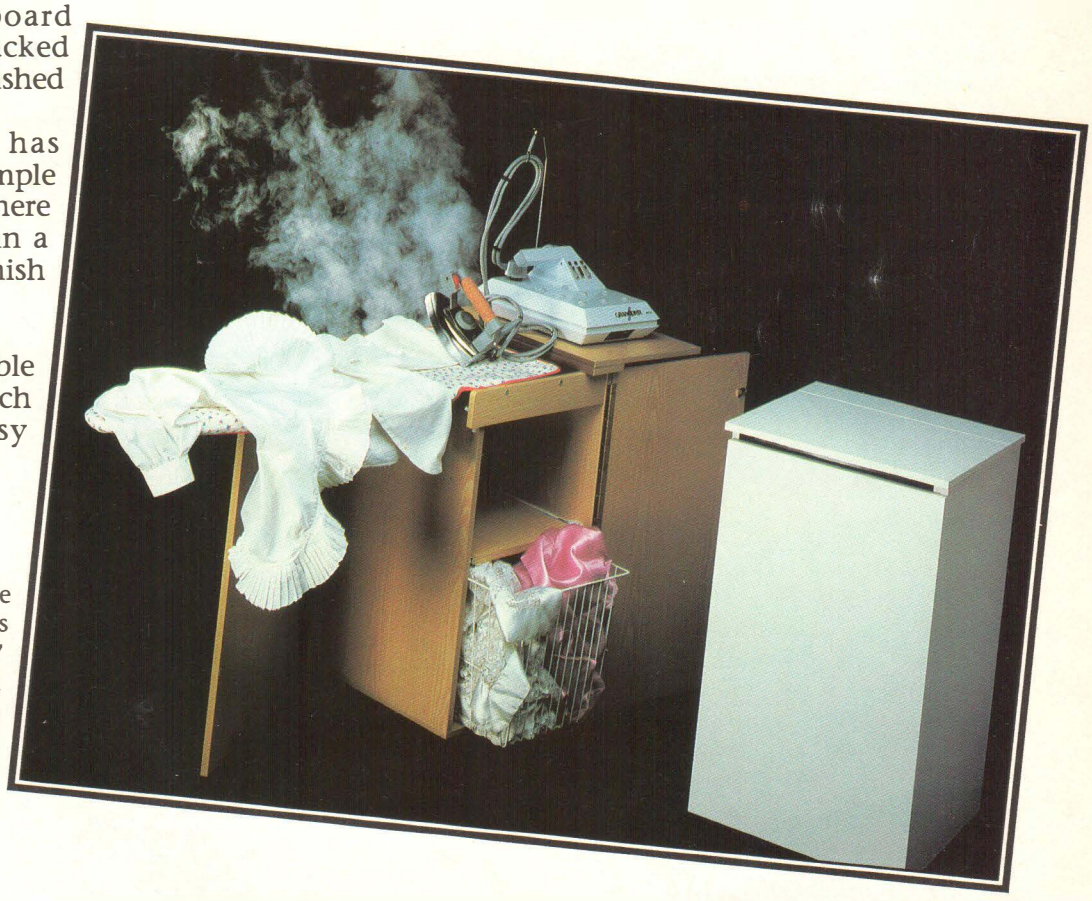
COMPETITION

TWO NEW IRONING CABINETS FROM HORN FURNITURE, EACH WORTH £172 TO BE WON IN OUR EASY TO ENTER COMPETITION

It's a wonderful feeling to get things properly organised and convenient to use and with this prize you'll be able to do both and save space! Horn Furniture are a household name amongst knitters for their lovely cabinets — now they have produced a space-saving ironing board cabinet which would certainly be a great addition to every busy person's home. This neat and attractive cupboard contains a shelf, basket and fold-down ironing board which can be neatly packed away when you have finished your chores.

The ironing cabinet has castors which make it simple to move away to just where you want it and comes in a choice of oak or white finish — each equally attractive.

We are delighted to be able to offer two cabinets, each worth £172 in our easy competition.



RULES

Nothing could be easier. We have taken three synonyms connected with the word 'iron' and mixed them up! All you have to do is unscramble them into the right order.

1. IRON... Put right
2. IRONY... Hard
3. IRON OUT... Sarcasm

Write your answers on a postcard or on the back of an empty sealed down envelope, add your name, address and telephone number and post your entry to 'Cabinet Competition', Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS to arrive not later than 31st August 1992. (Please state whether you would prefer oak or white finish).

The prizes will be awarded to the senders of the first two correct entries drawn after the closing date.

If you are not lucky enough to win and would like details of the Horn cabinets, contact them at Unit 2, Brookwood Industrial Estate, Brookwood Avenue, Eastleigh, Hants S05 4EP (Tel: 0703 642308).

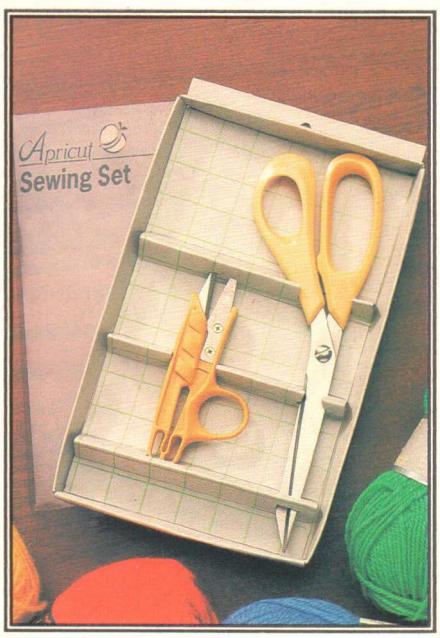
he competition is open to all readers resident in Great Britain and Northern Ireland only, except employees (and their families) of Lithame Ltd and Horn Furniture. he prizes must be accepted as offered. here will be no alternative cash or otherwise. The decision of the Editor and Judges is final and no correspondence will be entered into. Entries arriving after the closing date or not complying with the rules will be disqualified. he prizewinners will be notified and the results published in a future issue of *Profitable Machine Knitting*. *Answers verified by Collins Gem hesaurus.

UPDATE

Profitable Machine Knitting brings you the best and brightest new products and ideas of interest to the machine knitter

'FREEBIE' SCISSOR SETS

Every craftswoman needs good scissors and H. Cubitt Bexfield have a wide range to suit all purposes. Their new Apricut Sewing Set combines the cutting power of 8 1/4" sidebent dressmaking scissors with the speed and convenience of 4" thread snips and these sets cost £9.95 from leading haberdashery and craft shops. We are pleased to have six sets to give away! Just send a card with your name and address, marked 'Scissors' and send to Profitable Machine Knitting, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warks CV37 8RS to arrive not later than August 31st 1992



Apricut Sewing Set from H. Cubitt-Bexfield

'FREEBIE' LACES

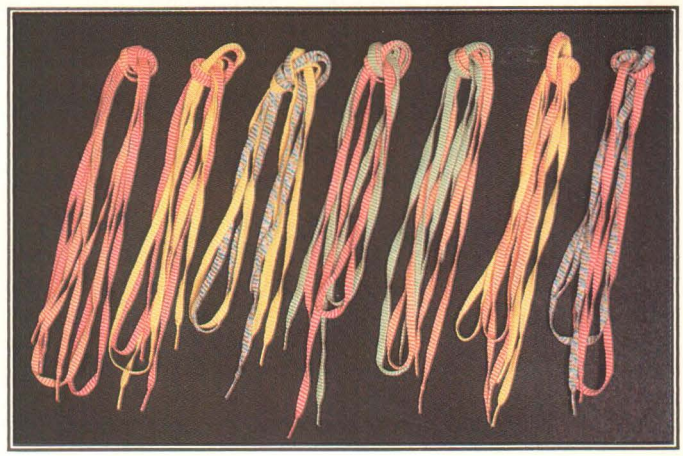
Good news from Madeira Threads — their newest product 'Shoeshines' is an iridescent pair of laces in four sparkling colours that glow in the dark. Use them to be different in so many ways — plait them or tie them, use them on clothes, as hair bands or so much else. They are available in four colours — Lemon, Mint, Orange and Red and cost £1.75 per pair in craft shops across the country — but we have 13 pairs to give away as 'Freebies' to lucky readers. Just mark your card 'Shoeshines' and send to Profitable Machine Knitting, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warks CV37 8RS to arrive not later than August 31st 1992.

NEWS FOR COMPUTER DESIGNERS

A reminder for all who use a computer for designing knitting, crochet, embroidery, patchwork, quilting, lace, braid making or weaving. A Computer Textile Design Group has been formed to exchange information, help and ideas about computer graphics. We hear that their first quarterly newsletter has already been produced. If you are using a computer (such as Macintosh, IBM or any other make) and would find reports on computer shows, reviews of the latest painting and drawing software or information about other designers working in the field helpful, then the group may prove to be just what you've been waiting for. For further information, send an SAE to Valerie Campbell-Harding, Long Thatch, Vernham Dean, Andover, Hants SP11 0LE.

COUNTRY LIVING FAIR

We promised to show some further designs from the recent Country Living Fair — so here's an example of the lovely flower-inspired knitwear from talented Maureen Goldie. For further details of her richly patterned jackets and sweaters contact her at Original Knitwear, The Coach House, Barcaldine by Oban, Argyll PA37 1SG (Tel: 0631 72 259).



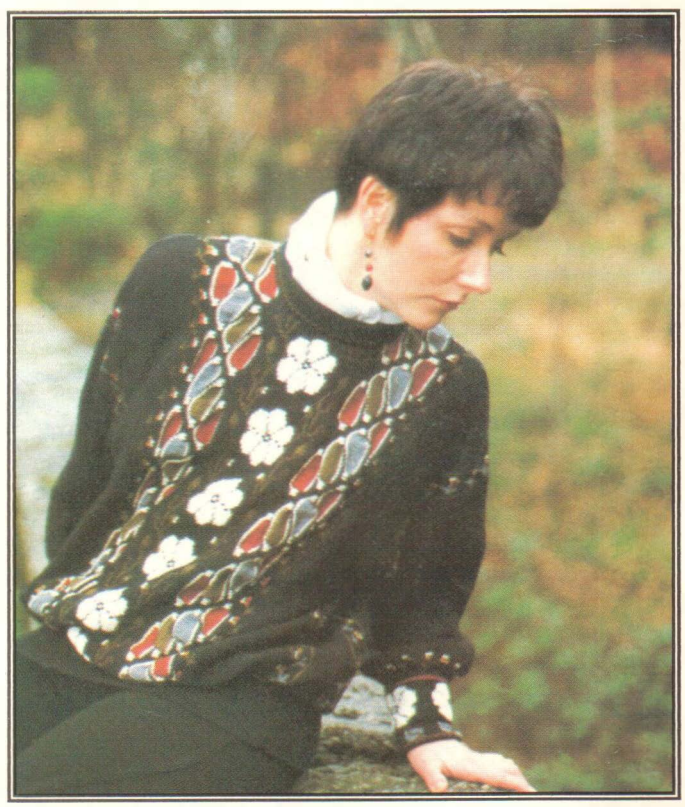
'Shoeshines' from Madeira Threads

CALLING ALL CRAFT MARKET ENTHUSIASTS

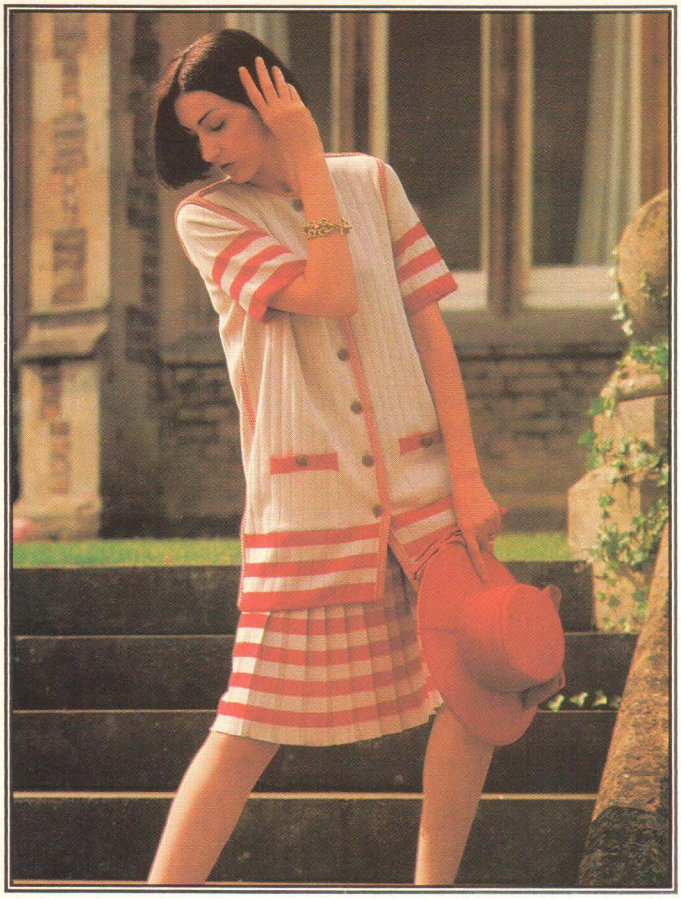
Established over 10 years ago, *The Craftsman's Directory* provides an important comprehensive listing service for the craft worker and the latest and largest edition is now on sale at just £5.00. Available from the Write Angle Press, 44 Kingsway, Stoke-on-Trent ST4 1JH.

HARDY AMIES AND REMPLOY

Royal couturier, Hardy Amies, designs for Remploy — the firm which employs the disabled to produce really beautiful knitwear. One of the latest designs is illustrated — a long line cardigan jacket with pleated skirt which makes effective and original use of stripes.



Textured poppy sweater from Maureen Goldie



Hardy Amies design for Remploy

FLORAL KNITS

Floral knits continue with great popularity and one of the most outstanding exponents of flower designs has to be J & J Seaton, whose garments are to be found 'in all the right places'! We are privileged to reproduce one of their current designs. Information on this wholesale range can be obtained from J & J Seaton, Goetre, Llanfyndd, Carmarthen, Dyfed SA32 7TT (Tel: 0558 668825).

NEW HANGERS

New hangers shaped and non-slip especially for knitted garments have been produced by Diane Bennett. They do not leave marks and being narrow don't take up too much space. There are two kinds on offer — one with a bar and hooks for dresses and suits, the other without bar for sweaters and jackets. Mail order price is £7.25 and £4.50 respectively. Also new is her latest book for Brother 965 knitters. Containing basic stitch pattern information; time saving ideas for electronics and unusual stitches. Cost £5.95 from dealers or direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ for £6.00.

Floral knit from J&J Seaton

UPDATE

ONE DAY COURSES

Nina A. Miklin — known for her lovely yarns and for her interesting talks to knitting clubs has now arranged to give two courses of one day to be held at 'The Old Loom Mill', Mulbrooks Farm, East Sussex BN27 2RH (Tel: 0323 848007). Course 1 — 'The Perfect Buttonhole for all Knitwear' will be on September 12th and December 5th from 10am to 4pm — cost £15.50. Course 2 — 'Finishing of Knitwear' will take place on November 14th, December 14th and January 30th from 10am to 4pm — cost £15.50. You can book through 'The Old Loom Mill' or write direct to Nina at 104 Biddulph Mansions, Elgin Avenue, London W9 1HU (Tel: 071 286 1532)

'Big Knits for Big Girls' from Sylvia Soudan

LARGE AND LOVELY

There's no reason why larger lovelies should not wear knitteds — excepting that these are sometimes hard to find (therefore offering a profitable area in which to operate). Sylvia Soudan is one designer who offers exciting 'Big Knits for Big Girls' and we illustrate two of them. Further details from Lovat Enterprises (Ayr) Ltd, 17 Newton Terrace, Catrine KA5 6SA (Tel: 0290 51771).

BUSINESS profile

FOREVER GREEN

by JEAN WISEMAN

'Going Green' is not just a fashion fad; it is the vital essential for the preservation of the environment and our well-being.

One firm entirely devoted to 'green' products is Evergreen Recycled Fashions — a family firm producing recycled machine and handknitting yarns, garment cloths and fashion wear.

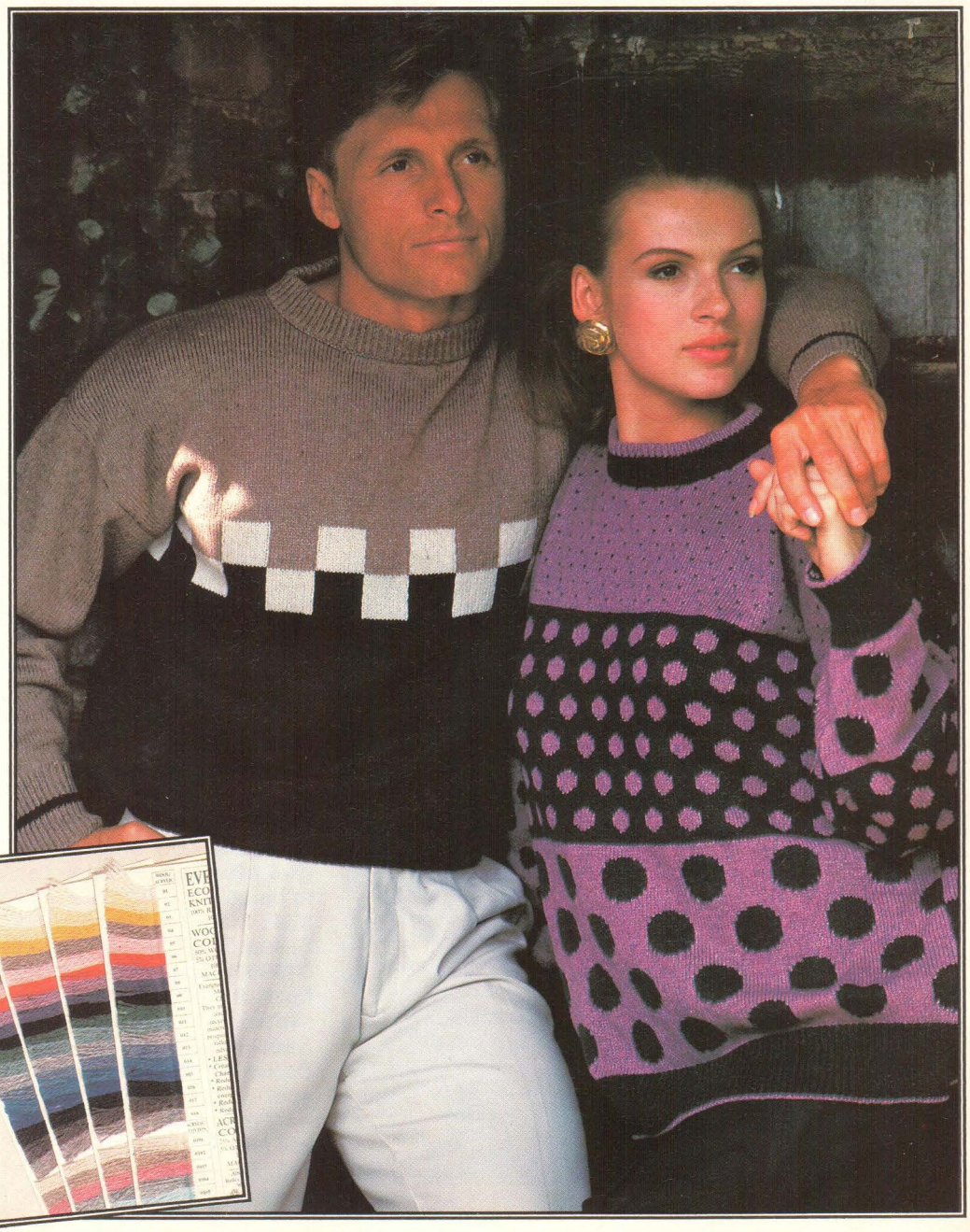
Based in Dewsbury, West Yorkshire, this family business has been involved in recycling woollen fibres since 1970, but its close associations go back much further, and in that time much experience and expertise has been gained in producing recycled blends to the stringent requirements of the spinner and weaver.

The principals of 'Evergreen Recycled Fashions' are John and Audrey Parkinson — John having taken over the business in 1989 after the death of his father, Colin with whom John had sought to develop ideas to inject stimulus into the recycling industry.

For many years, John's ambition was to make cloth — a trade he had learned since childhood; this knowledge was furthered by a City & Guilds qualification in woollen carding and spinning with distinctions and credits from Dewsbury Technical College.

Following Colin's death, John with encouragement from Audrey, embarked upon the ambitious programme of taking in hand the entire process from fibre to finished garment. Evergreen is the single major contractor managing and funding the whole activity.

With an enthusiastic team determined to perpetuate the name and reputation of Colin Parkinson — this is a project in which he would have taken enormous pleasure and satisfaction. The Parkinsons hope to regenerate his native area — something which is not only overdue, but also needed and well deserved. The entire family is involved — John's sister Janet is researching textile



history and folklore and writing about textile recycling, while younger brother Richard is a carding engineer at a mill near Holmfirth. John and Audrey also have three children who will hopefully carry on the family traditions.

PRODUCT RANGE

Evergreen now has a range of knitting yarns in a good choice of colours including wool/acrylic and acrylic/cotton and prices are realistic. The wool/acrylic is available on 1,000g cone at £12.00 and 500g cone at £6.50, while the acrylic/cotton 3 ply yarn is £12.50 for 1,000g cone and £6.75 for a 500g cone.

The Autumn Collection of textiles is set to create a stir in both textile and fashion circles with vibrant colours and pleasing textures which have surprised many people both within and outside the industry. The garment cloth contains 75 per cent recycled fabrics and dyeware, while the knitting wools are 50 per cent recycled — and there are also travel rugs which are 100 per cent recycled.

ENVIRONMENTAL BENEFITS

For those who like technicalities the beneficial environment spin-off is enormous! On these large percentages there is no deskinning, no carbonising, no bleaching and no scouring. Of the remaining percentages of new wool, relatively little is dyed to produce the 'Evergreen' shades. Each of these processes uses vast amounts of water which has to be heated and pumped — therefore, the savings extend to fuel. Burning that fuel in turn creates aerial pollution and disposing of the water into the sewer systems means considerable charges for treatment. After blending with new wool the Evergreen fibres go straight to the spinner and from there to the weaver. Only three functions are undertaken outside the Kirklees area — the making of coats, jackets and skirts and the knitting of the sweaters. But Batley is the home of recycling.

UP-DATED TRADITIONS

It is some one hundred and fifty years since Benjamin Law developed the technique of reducing woven and knitted garments back to the original fibre condition. A comprehensive and efficient recycling industry developed which has recently suffered in the recession — but it is hoped that these new endeavours will provide a 'shot in the arm' for the heavy woollen industry and create jobs while at the same time stemming the appalling waste of available skills.

UNIQUE CONSOLIDATION

The textile industry has been 'green' for a long time and it is said that the rest of the industry is only now beginning to catch up, with 'Evergreen' taking the lead.

The technology has broken new ground and the concept of bringing all the processes from fibre to cloth, to garment to marketing, all in one operation is probably unique.

By being 'green', the fashion minded, whether knitters or general consumers, need make no sacrifice. The new yarns and cloths — together with the garments — can hold their own in terms of quality and competitiveness. Going 'green' is now a most viable option which many of us will want to choose.

Shade cards for yarns and full details of garments etc. can be obtained from: Evergreen Recycled Fashions, Albert Mills, Bradford Road, Batley Carr, Dewsbury, W. Yorks WF13 2HE (Tel: 0924 453419).

THOUGHT FOR THE MONTH

If you always do what you've always done, you'll always get what you always 'got'!

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'Less is more'

Betty Abbott discusses dreams and obsessions, prejudice and lies — all en route to knitted elegance!

If you thought that this was one magazine where thoughts of passion, love and infatuation had no place, prepare to be shocked! For how else can one describe with honesty the feelings of a committed knitter to her favourite brand of machine. We delude ourselves if we imagine otherwise.

DREAMS OF THE OBSESSED

The blissful minutes that become hours as we try the colour combinations we dreamed of last night... or the new cable we mulled over as we waited for the traffic lights to change... or the stunning suit we saw which cost the earth, but with a little bit of detective work perhaps the stitch structure could be reproduced — and what shape was the collar? And so it goes on.

Yet the main obstacle to an elegant appearance in knitwear of our own design is the same magnificent 'knitterly' obsession. When one of the passions of life is encouraging your knitting machine to do all the wonderful things of which it (and you) are capable it seems a pity not to include as many features as possible at every opportunity. There are times for knitting like this, particularly for club teaching sessions and fun dressing. But unless there is a conscious awareness and discrimination between the two, elegance can be left far behind.

THOSE LITTLE 'EXTRAS'

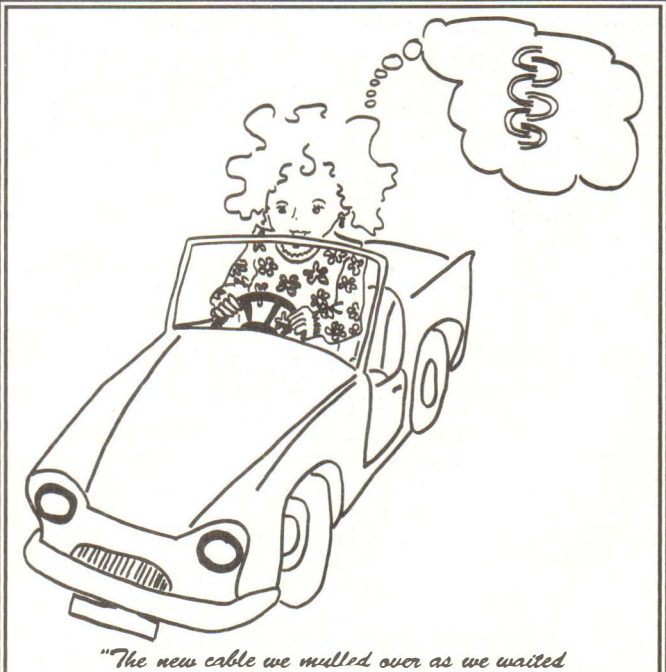
If you think I'm exaggerating, have a look about you at your next knitting club mannequin parade or knitting exhibition. Notice how few knitters have looked at themselves from a straight fashion viewpoint. How many have included the extra flounce, frill, bow or trim for the joy of knitting it but without any thought to its effect on the overall design.

For this there is no simple remedy; it is mainly a matter of taste and discernment, not on sale by the metre! But there are some clues. If in doubt omit it. Keep it simple. Train your eye; the more you develop your own powers of observation the more assured will be your own judgement.

OF PREJUDICE AND FLATTERY

Make a file of cuttings of elegant clothes worn by women of similar shape whose style appeals to you. Look for similarities of line, trim and colour. The neckline is particularly important for it frames the face and can ruin an otherwise flattering shape.

If I have any prejudices it is to frilled and flounced round necks. We can all remember the most famous one which featured in *the* engagement photograph, but remember that the wearer was a beautiful girl of twenty with a neck like a swan. Shorten the neck, age the face and translate a fine silk into a heavier knit and the effect is more like a clown's costume, neither elegant or becoming. Lengthen the neckline into an oval, square or flattering 'V' and the same flounce or frill has an attractive shape



"The new cable we mulled over as we waited for the traffic lights"

"It seems a pity not to involve as many features as possible at every opportunity"

to frame which enhances the appearance of the wearer.

OF HONESTY AND GUIDANCE

Plan garment and accessories together. Make sure that a brooch or necklace actually adds to the line and style of the garment and is not an afterthought. As a general rule wear one bold piece well rather than a matching set which is in conflict with the garment.

Seek advice. At club level if there is someone whose style you admire ask for a few tips. Few knitters can resist such an invitation. As a club project invite a professional stylist or clothing adviser to give an illustrated talk. As a club treat organise a visit to a modelling school to include a group lesson.

Use a group video to show how you look and then believe what your eyes tell you about that woman on the screen. Would you buy her knitwear? Does her knitting show style, flare and the ability to knit to fit?

Has she used her magic tape measure when calculating her size? The one which she reads and registers as a size 12 or 14 when you or I would read 16. Or has she followed a magazine pattern through without making any adjustment to fit her own body, in too much of a hurry to accurately check the tension swatch. Or perhaps there wasn't time to knit one at all?

FACE THE TRUTH AND MAKE 'AMENDS'

These problems are easy to correct, but left unattended only you, the wearer, suffers. Buy a new tape measure and believe what it tells you. There is no surer recipe for looking larger than one needs by consistently wearing clothes which are too small.

Become familiar with altering the size or yarn in patterns. Both are very easy to do. To alter yarn, knit a good sized swatch, at least 20 centimetres square. Calculate the number of stitches and rows per centimetre. Make a larger sized sketch of garment pieces and pencil in the stitch and row numbers given in the pattern for the size you wish to knit. Use a calculator to work methodically through, dividing the stitches by pattern tension, multiplying by tension swatch. Write the result in red. Calculate rows in the same way, write result in green. Now as you read the pattern all red items relate to stitches, all green items to rows — knitted in your yarn.

To alter size, make a sketch as above, pencilling in from the magazine pattern the key measurements such as bust plus ease, hips plus ease, upper arm, shoulder, sleeve and body length. Alongside note your own measurements and multiply these by stitches and rows per centimetre. Record stitch information in red, rows in green and the pattern is clear and easy to read.

OF WALKING ADVERTISEMENTS

In the business of profitable machine knitting surely we should aim to give the best possible advertisement of our abilities, yet as a group I think we often sell ourselves short. It may be because most of us for convenience, use our own size for sampling, then being habitually short of time we end up wearing what is second best. We know that on the completed design we added the extra fullness to the sleeve or improved the shaping of the neck (but an observer does not) and anyway we are so busy that our own knitting comes at the bottom of the order list.

ACCEPTABLE 'CHEATING'

On a practical level get into the habit of sketching a garment at the start of the design stage. And if, like me you do not draw well, cheat! I have a few pages of body shapes similar to my own traced in light outline. These master copies are photo-copied as required to provide a body outline over which useful and accurate sketches can be made. One set of these shapes has been given a heavy outline and these are the ones which I use under thin paper (typing pads are good) for a doodling session. Fun to do and worthwhile for the ideas that develop and the hours of futile knitting saved.

ANALYSIS = ELEGANCE

Best of all, it allows one to analyse the design, develop the main features and exclude the superfluous. To prove the point compare layers of sketches, adding or removing features as you go — in other words, aim for the 'completeness and ingenious simplicity' of elegant dressing.

" Has she used her magic tape measure when calculating her size?"

A visit to your bank manager

by ROSEMARY SHEATH

LET OUT OF THE CUPBOARD

Several years ago banks advertised that their managers were kept in a cupboard, just waiting until you opened the door to call them out.

Now it is a different advertising gimmick but the message is still the same — a bank manager is here to help you.

Bank managers are not the unapproachable beings they once were.

The first time I met mine, I was so nervous that I could not sleep properly the night before my appointment.

BANK MANAGERS ARE HUMAN

Bank managers are super sales people working for a business which wants new and profitable customers, and their job is on the line if they make an error of judgment and lend to a business that fails.

And it's like any other job — if they do well they get promoted, and if they do not, they can get moved to a smaller branch or fired.

So they have to think of the bank's interest first.

And they are only human! If he frowns, it may be nothing to do with you — he might have quarrelled with his wife, run into the back of a BMW on the way to work, or need new glasses.

CALL OR PHONE

When you arrange an appointment you will be asked why you want to see the manager.

Do not be offended if you are dealt with by an assistant. Large branches often have specialist managers who advise and help small businesses. And they are a mine of useful information — you will find yourself staggering away with loads of free books and leaflets.

A BIG BONUS

You will be taken seriously. The family can get bored by your yearning for a new electronic. A bank manager will be impressed by your enthusiasm. If you are not enthusiastic about the reason for the loan, he will probably think that you will not be too enthusiastic about paying it back. And he is looking for repeat business.

He wants you to succeed so that you will become a regular customer.

BEFORE YOU LEAVE HOME

Check that you have everything with you:

Sample garments;

Brochures on the new machine;

Your income and expenditure accounts showing your profits;

Your budgets and cash flow statements showing how much you expect to be able to pay back;

A pad and pencil to jot down anything he may ask you to supply to him before he makes up his mind;

A calculator;

And most important, a list of your own accomplishments. He is lending to *you*, so he wants to know what sort of person you are.

It does not matter if you do not have any formal qualifications. Running a house, looking after a family, balancing a budget, perhaps running a Brownie pack, learning machine knitting and running your own business is more than enough.

Take photocopies of everything, to leave behind in case he cannot make up his mind immediately.

Arrive five minutes early. Not half an hour early, which will get you in a stew, but just enough to calm you down.

HOW TO LOOK

Leave the children at home. Anita Roddick of the Body Shop tells that the first time she visited a bank for the loan to get her started, she could not find anyone to leave her children with. So she took them with her, baby buggy and all! Needless to say she did not get the loan from that bank. But when she went dressed in a business suit on her own, that manager took her seriously. And look where she is now!

Dress smartly. You wouldn't expect the bank manager to greet you dressed in gardening clothes. So you must dress for the occasion — a business meeting.

WHAT TO SAY

Introduce yourself, say why you want the loan, show him the type of items you produce now, and the improvement that the new machine will make to your designs. Run through your accounts and how much profit you make, and how much the new machine will increase those profits.

Tell him how much you want to borrow, and how much a month you should be able to pay back.

Speak slowly, and finish by asking him if he has any questions.

TELL HIM WHAT HE WANTS TO KNOW

He will go through all your calculations with you. Be honest with him.

You will be enthusiastic but he may think you are being too optimistic.

This does not mean that you will not get the loan. It may mean that he suggests that you take longer to pay it off.

ASK HIM ALL YOUR QUESTIONS NOW

Be sure that you understand how to repay. Whether he wants you to open a new business account. Whether you can repay through your personal account or through a joint account with your husband. He may need a word with your husband if you use the joint account.

Ask what happens if you become ill.

Whether it's cheaper to borrow money by a personal loan or a business starter loan, and whether they have any special promotions. Remember that money is a commodity like a pound of carrots, and you must be as pleased with your purchase as he is with his sale.

And do not forget that you are there to buy something from him so you want to know how much it will cost.

And just as he may want to think about it, so may you.

IT IS EASY FOR HIM

Do not be afraid to ask him to repeat something if you do not understand. He is a bank employee so of course it's easy for him. You are *not* stupid if you do not know, remember — you have never needed to know anything about banks and how they work until now.

AND IF HE CANNOT HELP YOU

Or if you do not like his offer, try another bank or a different branch of the same bank.

You are building a relationship for the future — just think of the Body Shop.

OUT & ABOUT

Presentation of a cheque at the 'Oak Lodge Hotel', Moelfre, Anglesey

CHARITY NEWS

CANCER TREATMENT UNIT FOR YSBYTY GWYNEDD

Betty Cox of the Amlwch Knitting Club writes to tell me that this year they are again joining forces with the Llangefni Club to put on an exhibition and Sale of Work in aid of the Darren Clark Appeal. This appeal is to bring a cancer treatment unit to Ysbyty Gwynedd, Bangor, as at present cancer patients and their families have to travel over 100 miles to their nearest unit. The Sale of Work is to be held at the Rhostrefor Hotel, Benllech, Anglesey on Sunday 30th August from 11am to 7pm. Tickets are £1.00 each (entrance fee including tea or coffee and biscuits), children free.

This year's venture for the clubs follows a successful fund raising event last year, when £681.04 was given to the Mencap Farm, Tyddyn Mon — the money being used to purchase a small greenhouse.

So, if you're in the area on 30th August, don't forget to drop in, not only to mix with other like minded knitters, but to contribute to a very worthy cause.

BLANKETS FOR THE WORLD

On the 18th January this year, the Lord Mayor and Lady Mayoress of Bradford (Councillor and Mrs Sydney John Collard) officially launched the Knitting and Crochet Guild's 'Blankets for the World' appeal.

According to the *Guiness Book of Records* the world's largest blanket measures 148 feet by 254 feet — about half the size of an average football pitch! Help us to make enough blankets to completely cover a football pitch!

We need about 300,000 six-inch squares and about 3½ tons of yarn to make 3500 blankets, which will be sewn into one gigantic blanket, in Bradford, in 1993 to coincide with the Guild's 15th birthday celebrations. The huge blanket will be measured and verified for the *Guiness Book of Records*, then dis-assembled and distributed to charities for their work at home and abroad.

The Blankets for the World appeal has already received donations of yarn exceeding one ton, from many generous companies in the Bradford area, including: Ascold Fibres, Kassapians Ltd, Jarol Ltd, James C. Brett, Jolly Wools, John Pennington (Bfd Wool Sales) Ltd, King Cole Ltd, Cold Spring Mill, Ryecroft Mills Ltd, Benson & Turner, Samuel Crockroft & Co. Ltd, Carter & Parker, Amberyarn, Texere Yarns, Edward Hill & Co Ltd, John Foster & Son (Yarns) Ltd, E. Ratcliffe & Co Ltd, British Wool Marketing Board, Bronte Yarns Ltd, The Readicut Wool Co Ltd, and the General Wool Company.

The appeal has also received support and assistance in the setting up of collection areas within the City of Bradford from Mr A. R. Sykes, Director of Legal Services and City Hall staff. These include: provision of collection bins by the Cleansing Department, Bradmet; a bale of scrapbooks from Wm Sinclair & Son (to keep a record of events); a Post Office Box by the Royal Mail Business Centre; printing of handouts by Crowes of Norwich; specialized dyeing advice by Mr Alan Hardaker of Polyhue Dyers Ltd, and a donation towards administrative expenses from Midland Bank plc. The co-ordinator of the appeal, Mrs Gloria Buckley, has been presented with a telephone answering machine by British Telecom.

For further information, please telephone Gloria Buckley (0274-640860) or write (enclosing SAE) to: The Knitting & Crochet Guild, PO Box 450, Bradford BD2 4DZ.

'PAINTING' EVENING

I thoroughly enjoyed having Janet Leech of The Craft Company as guest speaker at our local Knitting Club in May. Janet showed us some delightfully easy and fun ways to decorate a variety of garments using her own range of paints, glitters, glues and foil (which she imports from the USA). The members were quieter than I've ever known them — enthralled by the idea of flicking a paintbrush at a T-shirt and achieving artistic and wearable results or applying part of a paper napkin as a permanent motif on to any type of fabric. Janet showed us stencilling and foil application techniques as well as new ways with sequins and glitters in such an informative and entertaining manner that we all staggered home with a selection of our favourite items eager to 'have a go' immediately! If your club or class would like a demonstration, or if you would like details of her one day workshops, then contact Janet Leech, The Craft Company, Church Villa, Cwmdu, Powys NP8 1RU (Tel: 0874-730820).

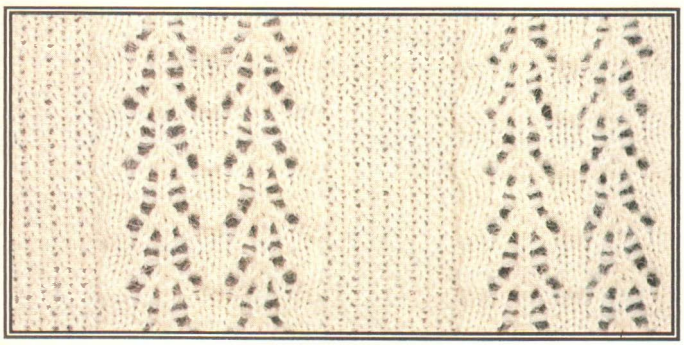
(*PS.* This was one of the rare instances when I've had the time to carry through my enthusiasm — so far have one stencilled and one painted T-shirt and am busy designing knitwear suited to further embellishment!)

GARTER STITCH PLUS

The first of a new two part series by Marion Fey

This month Marion explores the potential of integrating garter stitch and lace

This is not a style of patterning for anyone who is impatient and likes to get their knitting done in a day! Nevertheless, it is still quicker than knitting by hand and one can always have some sewing up on hand to do whilst the garter carriage is knitting the 'knit' rows between the lace carriage rows. (Better still, you could have a good read of your copy of *Profitable Machine Knitting*!)



Sample 1

SELECTING STITCH PATTERNS

Any individual lace or garter stitch pattern can be used. However, as the idea is to knit columns of each stitch type, it is obviously better to choose patterns which will fit into this format. The instructions and samples have been written for an electronic machine, but can be translated and used as a basis of working this stitch pattern combination on punchcard machines.

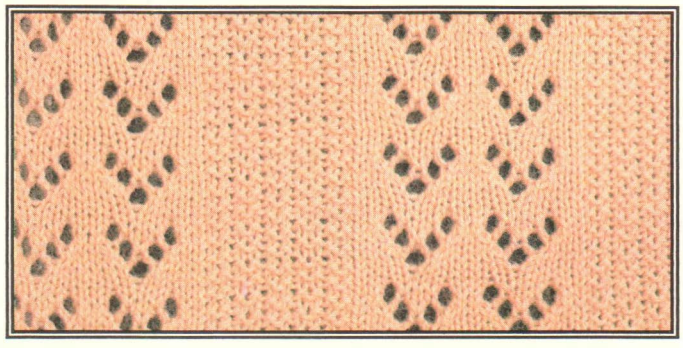
To start (if amalgamating your own stitch pattern selection), choose an easy lace pattern without too many lace 'manoeuvres', plus an uncomplicated garter stitch. Then, if mistakes are made in marking the mylar sheet, there is not so much patterning to remove and re-mark and less time wasted.

MODIFYING THE LACE

The lace pattern will need extra row spaces between the groups of lace transfer sequences on the mylar sheet — so when the lace carriage is returned to the left it won't select the garter carriage stitches. One way to try it out before knitting is to put 40 needles into working position and take the lace carriage across them, watching the needle selection. On the last row, no needles should be selected. Count how many times the lace carriage goes to and fro, then allow two rows for the garter carriage on the mylar sheet. You should have two extra row spaces between the groups of lace 'dots'. These are the rows on which you mark the garter stitch pattern, alongside the lace. Although the mylar sheet for the garter stitches looks a bit odd with the wide gaps between the rows, you will find that they all link up when knitted — the spaces in the garter stitch pattern are the rows with the lace carriage manoeuvres.

Sample 1 is Brother *Stitchworld* pattern 134 with pattern 30 (commonly Card 1 for punchcard machines) making the moss stitch columns (see Diagram 1).

Sample 2 is Brother *Stitchworld* pattern 107, with only four stocking stitch rows between the lace patterning, instead of the eight suggested in the pattern book. With this lace I have used garter stitch pattern 467 (*Stitchworld*). As there are four rows instead of two there will be rows of garter stitch here (see Diagram 2).

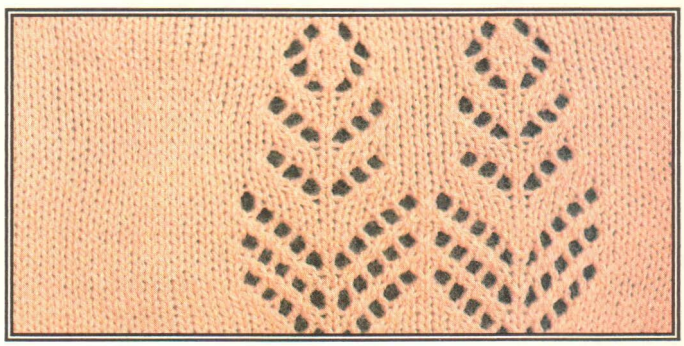


Sample 2

Sample set 3 is Brother *Stitchworld* pattern 112 only — shown in lace (Sample 3A), then garter stitch (Sample 3B) then lace and garter stitch (Sample 3C).

INTEGRATING GARTER STITCH AND LACE

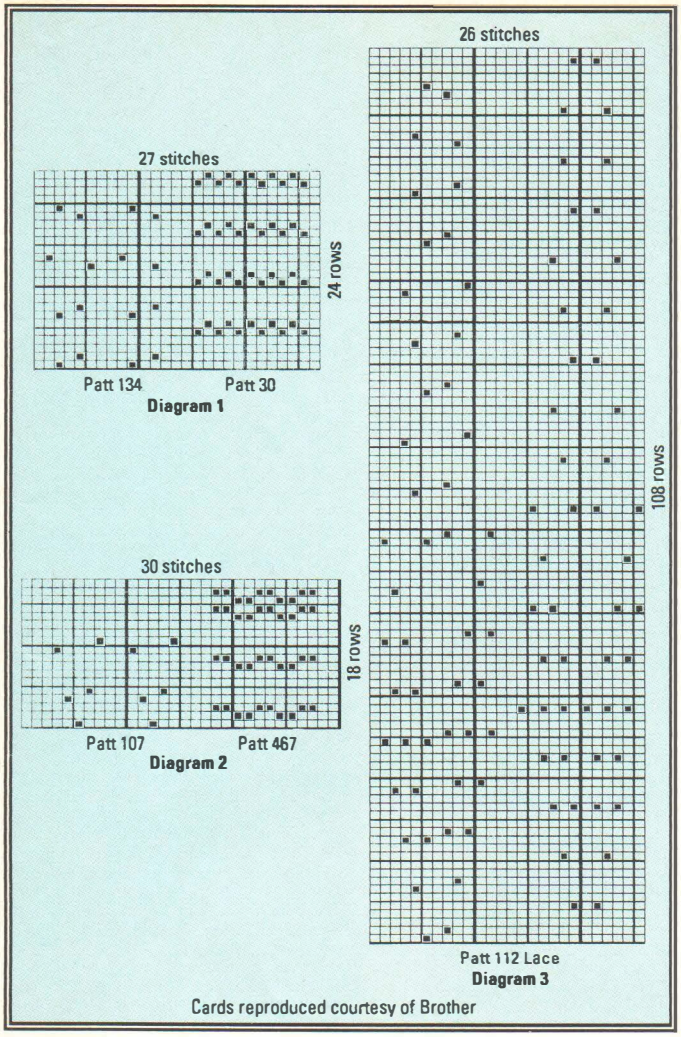
To translate the lace pattern into garter stitch I had to allow the number of knit rows, then the complete lace rows and draw it out on to graph paper. Because there are two knit rows to each group of lace transfers, I had to decide whether to knit the garter stitches on only one row or over the same needle on both rows. In fact, because it was hard to tell from the graph paper which was best, I knitted both patterns. Whilst I preferred the single stitch pattern, because it looked 'lighter', the two row stitch pattern also looked okay. When the mylar sheet was marked with the two patterns (see Diagram 3) it took 104 rows, instead of 72 used on the original pattern — but it worked beautifully!



Sample 3a

PATTERN MARKING TIPS

When marking the patterns on the mylar sheet, visualise the movements of the lace carriage. When it has 'returned' to the left, mark in the garter stitch pattern on the next two rows as required. Always leave at least a couple of stitches between the lace and garter stitch patterns. You may find

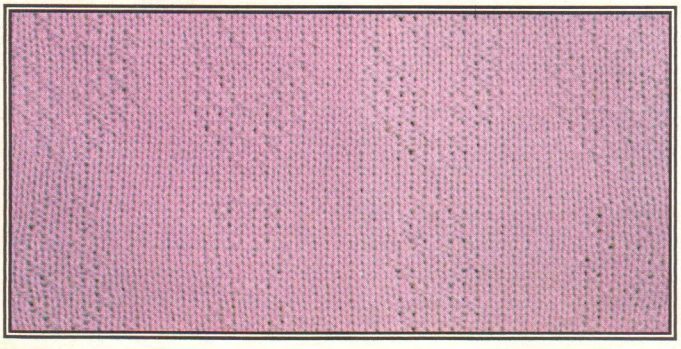


some lace designs which need less rows to knit before adding in the garter stitch pattern — this is because that pattern only has one hole to complete the lace as shown in Sample 2. The start of this pattern is only one hole, therefore the lace carriage only makes two moves. This means that on the mylar sheet there are only three rows between the first and second groups of lace transfer stitches, instead of the more usual four.

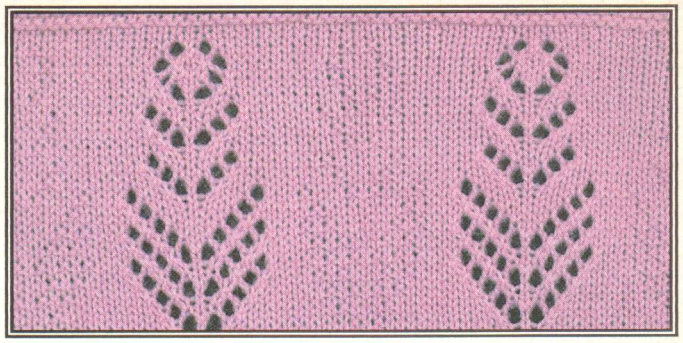
OPERATING THE CARRIAGES

When working, make sure that whichever carriage is not in use is on the extension rails or the patterning belt will not work, nor will the carriage that is needed next. The garter carriage must pass the magnet on its own to pick up the patterning 'dots' properly. Make sure that if you stop for any reason, you use the correct carriage on the next move. Moving the lace carriage instead of the garter carriage results in the garter stitch needles being selected, if this happens, take the mylar sheet back one row to correct the pattern. I made a card for each carriage and when stopping for any reason, put the card for the carriage to be used next on to the machine.

If using the G-point cams for a neat edge, these must be removed when operating the lace carriage and replaced when working garter stitch again.



Sample 3b



Sample 3c

GARMENT HINTS

When knitting a garment, as the pattern repeat is divided by the centre of the machine, consideration needs to be given to the side edges, which look better if both sides are in garter stitch — even if only part of the pattern width (ie. five sts in garter stitch at each edge when normal repeat is ten etc).

For tension squares, it is a good idea to put markers in at 20, 30 and 40 rows, with the 30 row markers on both the twenty-first needles, but the 20 and 40 row markers to one side — one to the left and one to the right, both with 40 needles between the markers. Take an average of the three measurements.

All the pattern samples shown are convertible to a 24 stitch punchcard system with a little adjustment — such as less stitches between the pattern repeats or less stitches in the garter stitch columns — except for pattern 3. On this pattern only the stitches between the pattern repeats and between the lace and garter stitch patterns could be reduced.

Next month Marion explores the potential of combining garter stitch with Fair Isle and exploiting garter stitch designs for other stitch techniques!

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ANNE KENT

Lady's Fair Isle Sweater for Beginners

I hope all of you beginners who have been following this series of patterns are getting on well with your knitting. This month I have introduced the RIBBER. If you haven't got a ribber yet, then please use a mock rib — you will find instructions for this in the Beginners pattern for April or in your machine manual.

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
MACHINES WITHOUT RIBBER: *See page 62*
YARN: *Brier Hey Anti-Tickle 4 ply Wool*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Silver (MC), Linden (A), Mandarin (B) and French Navy (C)*
STOCKISTS: *To obtain this yarn, please write to Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*

SIZES
To suit bust 81[86:91:96:101]cm.
Finished measurement 88[93:98:103:108]cm.
Length 61.5cm.
Sleeve seam 42.5[45.5:47.5:50.5:50.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brier Hey 4 ply Wool.
1 x 500g cone in MC.
50[50:50:100:100]g in each of A, B and C.
Note: 86cm size used 360g of MC.

MAIN TENSION
31 sts and 36 rows to 10cm measured over Fair Isle patt after washing and pressing swatch (tension dial approx 8 on Silver Reed and 7 for Brother and Toyota = MT). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 62.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN
Punch card or mark mylar sheet before starting to knit.

PATTERN NOTE
CAL. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle. Using MC in feeder 1/A throughout, change (or remove) cols in feeder 2/B as foll:
Using A, K10 rows.
Using B, K14 rows.
MC only (in feeder 1/A), K4 rows.
Using C, K10 rows.
MC only (in feeder 1/A), K6 rows.
These 44 rows form patt and are rep throughout.

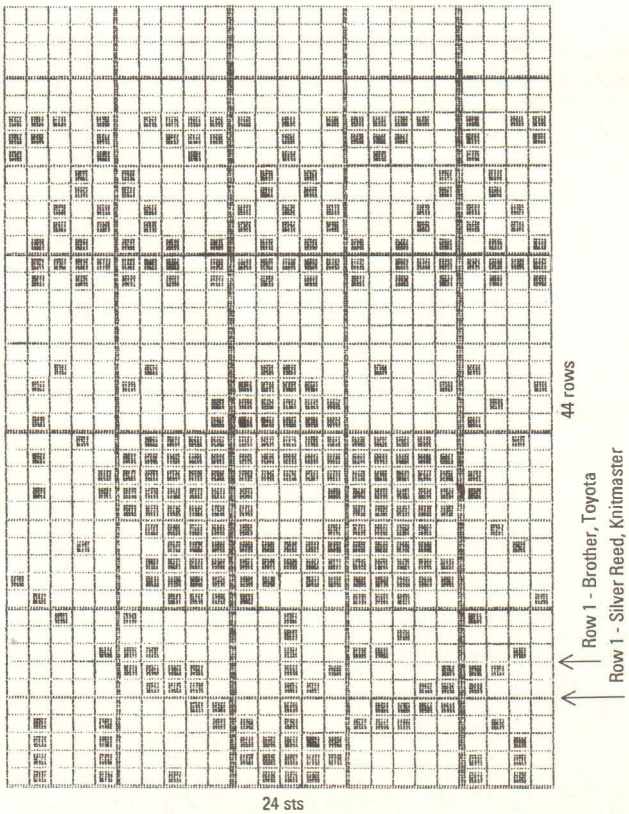
BACK
With RB in position set machine for 1x1 rib (ie. pitch 'P'). Push 135[143:151:159:167] Ns on MB and corresponding Ns on RB to WP. ***Arrange Ns for 1x1 rib (ie. 1 N in WP, 1 N in NWP along the row, with RB Ns in WP only opposite Ns in NWP on MB). CAL. T0/0. Using MC, K zig-zag row. Place comb and wire. *Don't* hang ribber weights yet. Set MB carr to K and ribber bed carr to slip/part (ie. so that it will not K) and K1 row. Sts on MB only have been K. Set MB carr to slip/part/empty from R to L (Silver Reed machines side lever forward with slip, electronics will be using 'C' setting — check manual if unsure). Set RB carr to K from R to L (and slip/part/empty from L to R). K1 row. Only RB sts will have K. K1 row — only MB sts K on this row. This whole sequence forms the part of the pattern usually written as 'Cast on and K3 tubular rows'. Hang ribber weights evenly along the comb (3 maximum for the number of sts used in the range of sizes for this garment). Set both carr to K in both directions. T1/1, K1 row. CAR.
Set RC at 000. Using MT-5/MT-5 (*Note*: if knitting is strained — ie carr heavy to push — after the first couple of rows, then change to MT-4/MT-4) and K until RC shows 30. Remove weights and transfer all sts from RB to MB***. Inc 1 st.
136[144:152:160:168] sts. CAR.
Set RC at 000. Using MT, K1 row. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle. Using MC in feeder 1/A throughout, change (or remove) cols in feeder 2/B as given in patt note. K until RC shows 114.

SHAPE ARMHOLES
Cast off 5[5:5:7:9] sts at beg of next 4 rows. 116[124:132:132:132] sts. K until RC shows 172 (10 rows with C in feeder 2/B will have just been completed). Set carr for st st and continue using MC only throughout. Using MT-1, K until RC shows 190.

SHAPE NECK AND SHOULDER
Set carr for HP and push 50 Ns at centre and 33[37:41:41:41] Ns at left to HP. Cont over rem 33[37:41:41:41] sts for first side. K1 row. CAL. **Push 11[12:13:13:13] Ns at opposite side to carr to HP on next row. Push 1 N nearest carr (ie. at shoulder edge, adjacent to first block of HP Ns) and dec 1 st at neck edge (ie. at L for this side, will be R for 2nd side) on next row. Rep last 2 rows once more. Push Ns to right of neck shaping to UWP — will be 31[35:39:39:39] sts in all and WK**.
CAR. Push 50 Ns nearest carr to UWP and WK.
CAL.. Push rem 33[37:41:41:41] Ns to UWP and K1 row. Complete as given for first side from ** to **.

FRONT
Work as given for back until RC shows 158 (14 rows using B in feeder 2/B will just have been completed).

SHAPE NECK
Note patt row (ie. punchcard row or patt program row). Using nylon cord, K 20 sts at centre and 48[52:56:56:56] sts at L by hand, taking Ns



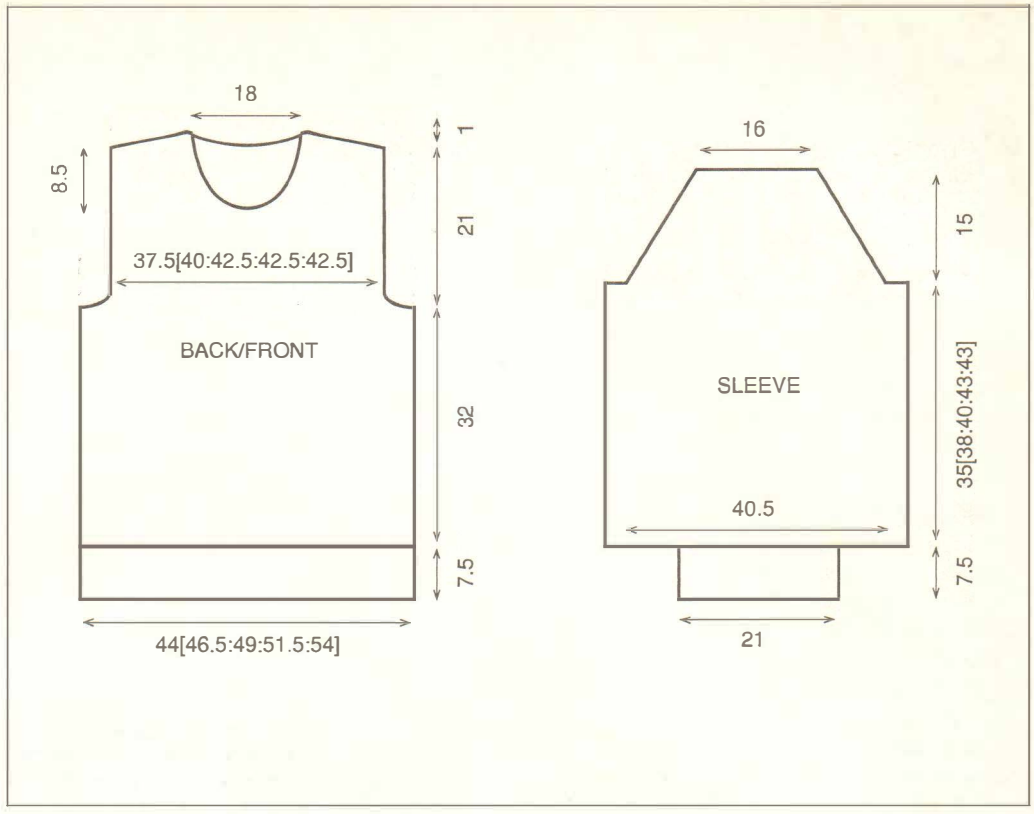
down to NWP. Cont on rem 48[52:56:56:56] sts at R for first side. Hang claw weight at neck edge of rem sts, moving it up as work progresses. Dec 1 st at neck edge on next 6 rows. 42[46:50:50:50] sts. K1 row. Dec 1 st at neck edge on next and every foll alt row 11 times in all. *At the same time* when RC shows 172, set carr for st st and continue using MC and MT-1 throughout. K until RC shows 191. 31[35:39:39:39] sts. CAL.

SHAPE SHOULDER

Push 11[12:13:13:13] Ns at opposite side to carr to HP on next row. Push 1 N nearest carr (ie. at shoulder edge, adjacent to Ns already in HP) to HP on next row. Rep last 2 rows once more. Push Ns to right of neck shaping to UWP — will be 31[35:39:39:39] sts in all and WK.

CAR. Unravel nylon cord from 20 sts nearest carr, bringing Ns back into WP. WK over these sts.

CAR. Reset punchcard to noted row and lock/program patt on noted row. Unravel nylon cord from rem sts at left, bringing Ns back into WP. Set carr to select/memorise for patt without K (ie. part/slip/empty setting) and take to left. Reset RC at 58. Release punchcard and set carr for patt, keeping colour sequence correct (see patt note) and work left side to correspond with right.



JOIN SHOULDER

Push 31[35:39:39:39] Ns to WP. With right side facing, pick up sts from below WY on back shoulder and hang evenly on to Ns. With wrong side facing, pick up sts from below WY on corresponding front shoulder and hang evenly on to same Ns. Using MC and MT, K1 row. Cast off.

NECKBAND

With RB in position set machine for 1x1 rib. Push 147 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC and MT-3/MT-3, K zig-zag row. *Do not K tubular rows.* Hang comb and weights. Using MT-5/MT-5, K30 rows. Transfer sts to MB. Remove comb and turn a hem by picking up loops from zig-zag row below and hang evenly along the row. Using MT, K1 row. With wrong side facing, pick up neckline edge and hang evenly along the row. Push Ns to HP, but leave carr set so that they will K and K1 row. Cast off.

Join 2nd shoulder as given for first.

SLEEVES

Push 126 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.

Set RC at 000. Using MC and MT, K19 rows. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle. Using MC in feeder 1/A throughout, change (or remove) cols in feeder 2/B as given in patt note. K until RC shows 102 (2 complete patt repeats). Set carr for st st and continue using MC and MT-1 throughout. K until RC shows 126[136:144:154:154].

SHAPE TOP

Cast off 5 sts at beg of next 4 rows. 106 sts. Dec 1 st at each end of next and every foll alt row 22 times in all. 62 sts. Dec 1 st at each end of next 6 rows. WK over rem 50 sts.

CUFFS

With RB in position set machine for 1x1 rib. Push 65 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back from *** to ***. With wrong side facing, pick up sts from below WY at bottom sleeve and hang on to Ns, dec 61 sts evenly along the row. Push Ns to HP, keeping carr set so that they will K and using MT, K1 row.

Cast off.

TO MAKE UP

Wash pieces and dry flat until damp. Block and steam press pieces to correct measurements. Leave pieces blocked until completely cool and dry. (*Note*: should you substitute the yarn for an acrylic type, then washing and pressing should be omitted, pieces should be very lightly steamed with no pressure). Thread a length of MC through loops of last row worked in MC at top of sleeve and draw up. Pin sleeves in position and sew using a small backstitch. Join side and sleeve seams. Join neckband seam using mattress stitch.

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Fresh Outlook ON OUTLETS

by CAROL CHAMBERS

This article was inspired by a letter from one of our readers who sounded very disheartened at the amount of work she was currently able to sell on a regular basis. She says that she has "tried everything — selling through shops, school friends, table top, fêtes etc". She goes on to say that "people do not want to pay any sort of decent price" or that they are taking so long to pay that she feels she is doing "a lot of hard work for no money".

SIGN OF THE TIMES

I must admit, we do seem to be in rather depressing times at the moment. Depending on where you live, the number of people out of work seems to be creeping up and many others, fearful of their job prospects in the future are not as free with their money as they might have been a few years ago. We also have a great deal of very fierce price competition — I can't remember a time when 'basic' leisure clothes have been available so cheaply so we must reassess our market very carefully in order to keep going during this difficult period.

POSITIVE THINKING

Before we descend into the realms of total doom and gloom, let's have a look at our 'assets'.

1. A knitting machine and the basic skills to use it.

2. Determination and intelligence (or you wouldn't have learnt to use the machine in the first place).

3. A feel for our craft, which means we enjoy exploring the potential and creativity possible with a machine. Put another way, we are eager, rather than afraid, to experiment.

4. Total adaptability — no need to retool or retrain staff to turn from Fair Isle to tuck stitch, from acrylic to wool, from baby to outsize garments. We can meet special requirements on a daily basis if necessary.

There are quite probably many others I've not listed — like accessories which help us do things more quickly or make our work more original — tot up your own list and you may be quite surprised. Points 3 and 4 on my short list can give us immediate advantages over the large mass producers. Their machinery may be so specialised that they can only cater for a particular type and/or thickness of yarn or a specific, perhaps limited range of stitch patterns. Their production methods would tend, for the sake of a mass market, to determine that all garments are made up in the same way, whereas we can adapt making up methods to the specific needs of the item that we're making — changing those methods as frequently as we need to without any disruption.

TAKE ADVANTAGE

The point I'm trying to make is that we can 'specialise' in many aspects of knitting simultaneously and should be looking at markets which are too small to make such adaptability feasible for the mass producer (ie. cut out the competition). The needs of 'special interest' groups can be very profitable for the domestic machine knitter. Such groups have been mentioned many times within these pages, but I've collated a few suggestions gleaned from personal experience and the experiences of other knitters, some of which you may not have considered.

DO YOUR HOMEWORK

If you don't know what clubs and groups are active in your area, take yourself off to the library and have a look through their literature. Build up a clippings file of clubs and activities advertised in your local papers (all of them, morning, 'freebies', evening, church magazine etc). Pop down to the local leisure centre and take notes of the clubs and group activities on their notice board.

BROAD AUDIENCES

For the widest potential audience of customers, it can pay to look at groups which probably involve the whole family to some degree. The pigeon fanciers club can do a fair bit of travelling with their birds and it's not uncommon for dad to take mum and the kids to 'make a day of it'! So if you thought about designing garments with the pigeon club logo, a single motif pigeon, flying pigeons etc. then your potential customers could include not only the actual members but some of their families as well.

A LIFETIME COMMISSION

There's a tremendous list of clubs and groups which could involve other family members both directly and indirectly — I've had commissions for dog twinsets for a baby. Mum is a keen dog lover, shows her dogs and attends all the dog shows with baby in tow — so she wears a garment with her dog's breed on it and so does her daughter. (I've been told this commission lasts until daughter is old enough to buy her own clothes, I have to make up new sets as baby changes size — how's that for 'regular employment'!). Any pet or animal club could be substituted for the dog club — budgie breeders, cat enthusiasts, riding clubs, environmental groups (lots of potential for wildlife garments here, from flowers to elephants!). Check your list of groups and clubs against stitch patterns and motifs that you already have (don't forget to check all your back issues — a rich source of useful motifs) and select one or two that tie up with your current 'stocks'. If you design your own stitch patterns, try out two or three on a theme, from very classical style logos to humorous interpretations of the activity.

SELECT YOUR SPORT

There are lots of sports motifs about (see Books, Bytes and Stitches for the latest offering) and many sports events and clubs that don't even know they need your services yet! If you have a particularly lively leisure centre with its own shop, then it might be worthwhile approaching the manager to see if there's any particular group they can't cater for or just to assess the potential of selling your wares or taking orders from a small display within their outlet.

CHECK OUT THE 'ANGLES'

Even sports which already have their own form of non-knitted 'uniform' might be interested in your wares. In my area, members of the aerobics classes tend to go to the class wearing their lycra tights and tops. A T-shirt over the top is fine in the warmest weather, but hardly warm enough for mid-evening sessions or out of the summer season. Some sort of long easy fit sweater — in keeping with the bright, young image of the exercise clothing — could prove very popular, just for the before and after class chat and travelling. Some of the classes actually travel to do displays in the area and might be persuaded that a degree of uniformity (in style, if not in colouring) could add to their professional image.

OFFER VARIATIONS

Even if a sports group

already has a uniform, perhaps the local golf club has a motifed sweater, members might still be interested in slightly different garments, showing their sport or with the name of their club in bold lettering or just simple style changes — such as cardigans instead of 'V' necks in the 'right' colours or a chunky version of their usual garment for colder days. Think of virtually any sport — tennis to bowls, swimming to archery, judo to sailing — and it should be possible to make and sell garments with a motif of the sport, and/or the name of the sport, activity or group on it.

SPECIAL NEEDS

Another different group of clubs, but who may have their own special needs, might not be so obvious, pensioners clubs, those involving disabled people or a mixture like PHAB (Physically Handicapped and Able Bodied) may appreciate having their knitwear not only tailored to any specific requirements they might have (cardigans short enough not to catch in wheelchair wheels when undone, without button-holes for arthritic fingers etc) but delivered to their regular meeting place. For many members of such groups getting out and about can be difficult and therefore their clothes shopping choices may be limited. When I worked with the Spastics Society, those firms or individuals who booked to come and show members their wares always did quite well, not only in direct selling there and then, but also for repeat orders, simply because the goods were brought to the people.

THE 'APPROACH'

You might have the ideas, the patterns and the list, but wonder how you could approach the group. Let's go back to my 'doggy' friends. If you've no 'dog mad' friends, then look for the local dog training classes and go along one night (borrow a dog if you haven't got one and prefer to be incognito!). Talk to the group — as with any set of people with a mutual interest they're usually happy to chat about their animals and which breeds they like etc. This would give you an idea of whether Alsatian or Scottie motifs might be popular. Make up a sample garment, or sketch and swatch some ideas. If your sketching isn't all that good and you don't want to make a completed garment which might not be sold, find something you've made which is a similar shape to that on which you'd put your dog motif (or all-over pattern or dog name etc) and then do a small swatch with an actual pattern on it. Make it neatly, finish the ends or present it in a card frame — anything so that the presentation looks nice, draw a deep breath and go to another meeting. If you're intimidated by the thought of showing your work directly, chat to the club leader or one of the committee members and see if they would like to present your ideas on your behalf. Offer a commission — either to the individual who presents the idea, or a percentage towards their club funds on every garment sold.

Once you've sold the first one, the follow on sales are easier — if your design was eye-catching and appropriate enough to sell once, then the wearer will be doing the advertising for you!

BROADEN YOUR SALES BASE

If groups travel about to bigger gatherings, your friendly member might be prepared to take some samples to show other groups, or might provide you with details of other venues so that you could arrange to have a stall or display there yourself.

SPREAD THE NEWS

If you have a degree of success with a certain group, but their numbers are limiting your orders, then perhaps they have a specialist newsletter, magazine or paper that you could check out. The obvious means of making yourself know is by taking out an advertisement. However, the effect of such an advert might be strengthened if you could think of a tale around your goods which might make good editorial for the paper or magazine itself. If I return to the doggy set yet again: with the experiences I've already mentioned, I might do a 'piece' for an editor about the baby doggy commission, going on to mention the range of garments and dogs that I cater for and adding any further entertaining information I can think of. Something along the lines of:

"No chance of the Blankshire Doggy Club members losing each other at Crufts this year. They were wearing their distinctive doggy jumper and hat sets, specially commissioned in fluorescent colours, so they could spot each other between the stalls and across the show ring. Their original garments form just part of a range from 'Carol's Doggie Knits', a selection of mix and match pieces for dog lovers of all ages, shapes and sizes etc."

I'm sure you get the picture and that's something else I would make sure the editor had, a selection of pictures of my garments being worn by club members, preferably at dog shows — so the linked interest is being reinforced all the time. I'd enclose my catalogue, leaflet or full details of what I could offer, costs and any deposits required. If I could also obtain some reference comments — "the best Alsatian I've ever worn" — Mrs Jones of Blanktown Doggie Club — then this could be included, both in the editorial and on the advert. With specialised papers and magazines, the readers are already committed to the topic, so the chances of everything, including even the smallest classified advertisement, being carefully read is very high, thus the potential returns could be very positive. There are many more similes for an enormous variety of clubs and activities, from the Rugby Club newsletter to Pigeon Racing Daily (imaginary titles — I hope).

Well, I hope you've gleaned some new ideas for a fresh outlook on some potentially 'new' outlets. More ideas on outlets and approaches next month. In the meanwhile, if you have any experiences in this field you'd like to share, we'd be happy to hear them.

FEEDBACK

ATTENTION ALL READERS!

Many of our most innovative and interesting articles have been initiated by the needs, requests, news and queries from YOU the readers. If you have a question you'd like answered, a topic you'd like aired or just some news you'd like to share — DON'T FORGET TO WRITE.

Have you enjoyed a trip out to a place of special interest to readers (at home or abroad)? Attended a talk or demonstration that you've really enjoyed? Visited a shop where the service was superb, the staff especially knowledgeable, the stock like a 'gold mine' to profitable knitters? If you're saying YES to any of these, then SHARE your enjoyment with other readers — help to publicise the best in entertainment, advice, service and goods — BY WRITING TO US.

We love to hear about each other's lives, so tell us about yourselves, your knitting friends, your club or your favourite charity — KEEP IN TOUCH!

Try as we might, we're none of us perfect, so if you can't fathom out something in one of our patterns, don't quite understand what one of our writers was 'getting at', can't make the printed stitch pattern work then let us know. All discovered 'boobs' can be corrected through 'Snag Box' for the benefit of other readers, but we can't do that if we don't know — SO TELL US ALL ABOUT IT!

What item of knitting brought you the most praise, orders, satisfaction and why? What sort of things do you need patterns for? Is it 'haute couture' or bazaar items — classic men's wear or fancy baby wear — adaptable basics or innovative children's wear? This is YOUR MAGAZINE, so tell us your needs and we'll endeavour to fulfil them. It's almost certain that you could be putting into words other people's requirements, but if you want action, then don't keep your needs a secret — COMMUNICATE!

Here at *PMK*, we look forward to a long and happy 'relationship' with the postman!

NAUTICAL inspirations

from Rosalie Davis

All things nautical are always fashionable at this time of year, so instead of the usual boats and anchors, I though these rather fun 'Jolly Jack Tar' motifs would make an interesting change.

Yeoman's Panama is an ideal yarn for summer knits, being a cotton/acrylic mixture, whilst the perennial favourite of navy and white will complement your summer shorts, slacks and skirts very well

Although the original garment has been designed and made for the ladies, our Jack Tar motifs would, of course, be just as suitable for men and children — in fact virtually anyone of any age!

LAND-LOCKED SAILORS

You may prefer to omit the waves border design and place the Jack Tars in the more usual border pattern position above the welts. In this case, knit at least ten rows stockinet before commencing the pattern so as not to lose the bottoms of the trousers in the gathers into the welt. The tuck stitch ridges could either be retained as on the original design above and below the Jack Tars or omitted altogether. Alternatively, two or more tuck ridges could be knitted at chest level, as on the tops of the sleeves, commencing the first ridge at RC160 on the back and the front. Remember to cancel the row counter (ie. so it won't count) when knitting the ridges. Make sure it starts counting again on completion of the ridge and the total number of rows knitted will be correct.

STRIPE OPTIONS

The tuck ridges at the tops of the sleeves could be replaced by contrast stripes of two rows each. In this case, knit eight rows instead of ten rows navy after each tuck stitch ridge to maintain the total of 160 rows for the sleeve. Tuck stitch ridges add very little to the length, as half the stitches are 'held' and not knitted at all, which of course, causes alternate stitches to bulge out, forming the ridge.

If knitting the Jack Tars above the welt, you could either do the same above the cuffs, or knit two or three fine white stripes of two rows each instead, which would be particularly effective if knitting stripes instead of tuck ridges at the tops of the sleeves. The same white stripes could be knitted above the welts before commencing the Jack Tar pattern.

Alternatively, instead of the waves border, two more tuck stitch ridges could be knitted above the cuffs as at the tops of the sleeves. Knit ten rows navy before commencing the first tuck stitch ridge, remembering to cancel the row counter (as previously mentioned) before knitting each ridge.

'SINGLE' SAILOR

Jack Tar could be used in a variety of ways as a single motif, on the original sweater for example, in the centre of each sleeve or on other garments. If knitting a single motif on each sleeve, the original waves border and the tuck stitch ridges could still be knitted, or omitted and possibly just the waves border used. If keeping both original patterns, commence Jack Tar at RC42. If keeping the waves and omitting the tuck ridges, commence the single motif at RC52. In either case place the motif over the centre 24 needles.

Jack Tar knitted as a single motif would also be very useful for smaller children's garments, knitting just one or maybe two sailors dancing side by side. There are of course many other variations possible on the single motif theme (especially if knitting with an electronic).

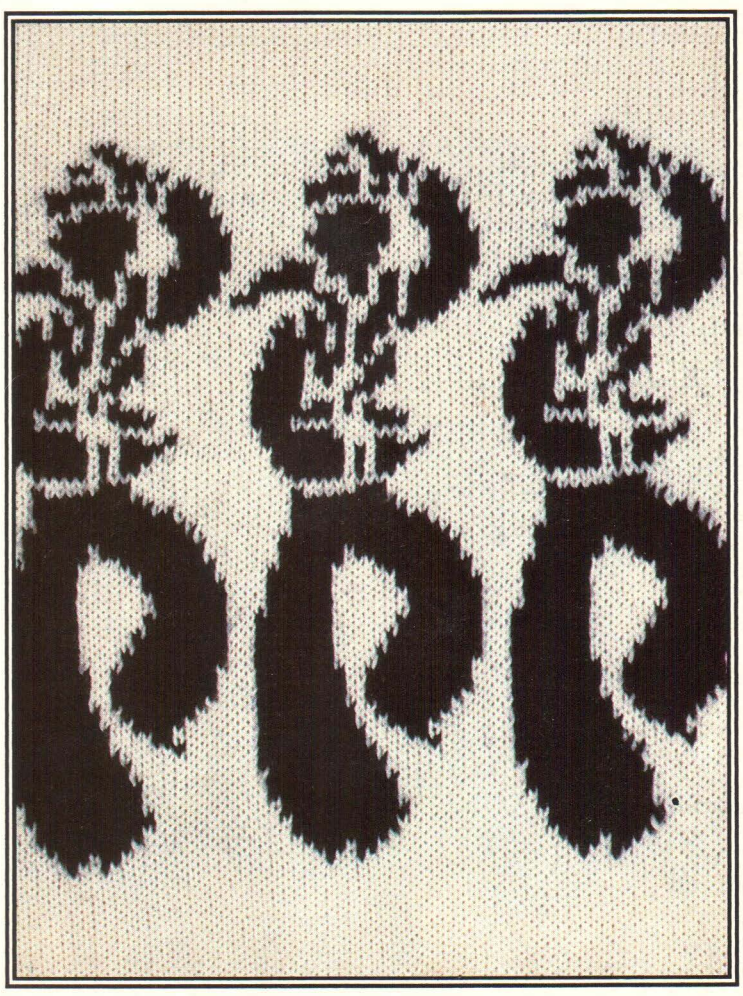
HEATWAVE OPTIONS

A sleeveless top could be made by adding ribbed bands to the sides of the back and front to a depth of approximately two centimetres each side of the shoulder seam. Knit the ribs in the same colour sequence as the neckbands, picking up approximately three stitches for every four rows of knitting.

Although you could use any colour combination, navy and white are probably the most effective for any nautical design. However, reversing the main and contrast colours would also be very effective as you can see from the knitted sample.

Whatever you decide to do, we hope you will have fun with our 'Jolly Jack Tar'.

See page 27 for the pattern.



'Jolly Jack Tar' — looking appropriately striking when colours are reversed

Books Bytes & Stitches

News and reviews on the latest books, software and stitch designs from Val Slater

SINGER USERS

Hot off the press is a new set of ready to use Decorative Design Sheets for Singer Light Scanning Freestyle Machines. The set of 10 designs is called *The Wildlife Collection* and contains pictures for a fox, squirrel, owls, rhino and elephants — amongst others. One of the designs is shown here. The scale of the pictures can be deceiving from the sheets as, of course, the final size depends on the yarns and stitch technique used. The format of the book is a great time saving idea, the sheets are simply slid out and inserted directly into the machine for use. The collection will normally cost £12, but there is a special offer open to readers until 31st August, when you can obtain the set for £10 only. To obtain your copy, send a cheque/postal order to Alison Duguid, 'Browsers', The Brow, Crest Hill, Peaslake, Surrey GU5 9PG.

LACE LOVERS

are in for a treat with *Lace & Openwork Techniques* — the first of a two-part series on the hugely diverse stitch patterns and knitting methods which can be employed on all types of machines to achieve delicate and openwork fabrics. Written by Carol Chambers and published by our own *MKN* group, the pattern swatches (over 100 of them) are all shown in glorious colour and have accompanying charts, punchcards and diagrams so knitters can use them as desired. However, this is much more than a stitch pattern book. Starting with the most basic manual transfer patterns, Carol leads readers through every stage of designing the stitches to knitting the fabrics. Just listing the chapter headings gives you an idea of the range of patterning covered — Manual transfer methods (on single then on double beds); Transfer carriages; Simple and Fine lace; Single motifs; Lace mesh patterns — with transfer carriage or on double bed; Punch/thread lace; Missing needle techniques and Shadow lace. At only £3.95 this is excellent value.

The Wildlife Collection

PATTERN CREATION SOFTWARE

PC compatible computer users will be interested in 'InGrid' a new software package for creative pattern design. It is produced by Foxwood Designs Ltd — well known for their Electric Design Library of patterns — who have obviously ensured that their own design experience as well as the needs of their knitting customers have been incorporated to make this an easy to follow and versatile product. We've had a brief glimpse at the user manual and found it clearly and logically arranged and written. The potential of having printouts to scale for 24 or 30 st punchcards, Deco or Reader card format for Passap and Pfaff users or mylar sheet scale is sure to appeal to many knitters. Functions include easy pattern manipulation (change of size, rotation, colour changing etc) through to printout separation for up to eight colours in a row. It looks like one of those programs that is going to be fun and therefore dangerously addictive (remember to leave some time for knitting new creations!)

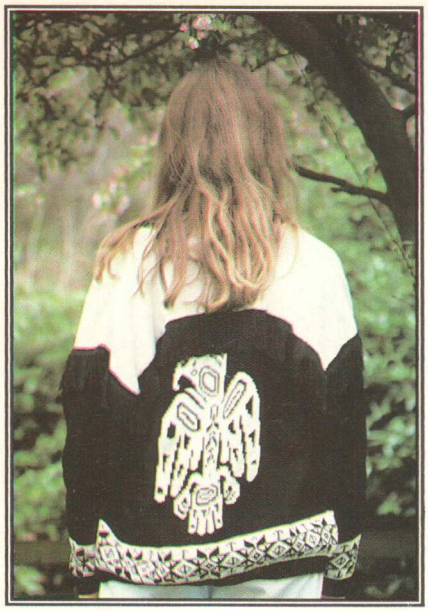
An IBM PC or compatible, 512K memory, Microsoft compatible mouse, MSDOS 3.1, CGA mono monitor or better (EGA/VGA required for some features) is required. InGrid retails at £59.95 (inc VAT and P&P) and is available from Foxwood Designs Ltd., Stream House, Castle Hill, Rotherfield, E. Sussex TN6 3RU. (Tel 0825 830388 for further details).

KNOW HOW

is the name of another new book from *MKN,* ideal for the club reference library! It's an updated and edited collection of some of the varied and informative teaching articles which have appeared in *Machine Knitting News* over the years. Apparently many of the issues in which these articles appeared are now out of print, so this collected works is saving some very interesting pieces for the benefit of newer knitters. Topics range from tensions to cut and sew work, cables to stitch design, making up to garter stitch. I found it extremely useful to be able to read a complete series right through — no digging for the missing magazine to complete the piece and many knitters who already have most of the *MKN* copies may still find this excellent value simply for convenience of reference. Good value at only £2.95.

SPORTS KNITTERS

New from Janknits, for the electronic knitter whose customers are sports enthusiasts, a new book of 13 designs for ball games. Amongst the games portrayed are golf, tennis, ten pin bowling, basketball, cricket, rugby, American football, badminton and hockey. All the designs feature figures and some give slightly different alternatives (for example male or female golf or tennis players). The book is available at a special offer price of £3.50 (the usual price will be £3.95) and there is also a disc available at £8.50 (another special price — it will be £8.95). Prices include P&P. It is available from Janknits, 14 Cornfield Way, Ashton under Hill, Evesham, Worcs, WR11 6TA. As well as this, her first booklet of designs, readers may be interested to note that Janet can provide ready marked mylar sheets for a variety of magazine patterns



From City Modules' Fine Print collection

(*PMK* amongst them of course) — for further details contact her as above.

CITY MODULES LTD have done it again! Their latest offerings of a pattern book *Fine Print* and stitch pattern collection *Primotif* are first class. *Fine Print* is a collection of garments for the family. Although all the adult garments are shown on ladies, the sizing and Fair Isle designs on several would be eminently suited to the male of the household (as shown by the 'Indian Eagle' design above).

Stitch patterns are mainly Fair Isle, but a lace design of a bordered tunic on a stocking stitch background with V-neck lace inset is also included. All the designs can be worked on an electronic machine, but punchcard owners shouldn't be discouraged as there is plenty of material for them and some of the larger motifs could indeed be worked in Intarsia. *Primotif* is described as 'a collection of tribal art from multi-media sources'. Inspiration was taken from painting, weaving, pottery, beadwork and even soapstone and wood carving. Designs range from African animals and masks to North American eagles to Azerbaijan borders! Once again, all the designs can be worked on electronics, but many are suitable for punchcard machines or for use in Intarsia work.

For further details of these and other City Modules books, contact Maggie Tarason on 0206 549026 (office hours), or write to CML, 244 Shrub End Road, Colchester, Essex CO3 4SA

A GOOD START TO THE KNITTING SEASON can be yours if you follow the advice about looking after your machine as given in *Machine Knitting Maintenance* — the book of the movie you might say! It's based on Peter Free's video (still available) but goes a stage further. There are new sections on fault finding (the bits the 'manual' didn't mention), care and maintenance of accessories and patterning systems as well as detailed information on daily, monthly and annual cleaning and maintenance. The 'How', 'What' and 'Why' of servicing are given in great detail and explicit text is accompanied by plentiful photographs and diagrams. Specific makes of machine covered are Bond, Brother, Passap, Pfaff, Knitmaster, Silver Reed, Singer and Toyota. Where there are punchcard and electronic versions or slightly different models (of ribbers for example), any specific differences in working methods are given. This is another invaluable *MKN* publication, which should find a place in the home of every knitter who cares about their work (and therefore their machine).

CLWYD TECHNICS

Brother System 90 Intoshape

Computerised Knitting Package for PC-compatible computers and Brother 930, 940 and 950i knitting machines.

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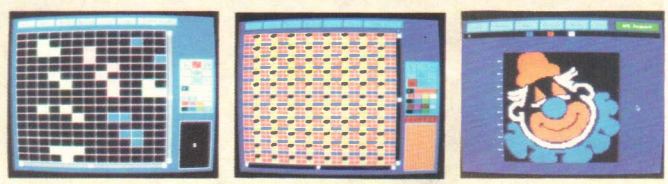
For those interested in the package Clwyd Technics offers specifically tailored one-day tutorial courses.
Brother System 90 Intoshape is also available from selected Brother stockists.



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ROSALIE DAVIS

Lady's 'Jolly Jack Tar' Top

Read Rosalie's Nautical Inspirations feature on page 23 before knitting this garment

MACHINES: *These instructions are written for 24 st punchcard or electronic machines with ribber. We used a Brother 950i with ribber*
MACHINES WITHOUT RIBBER: *See page 62*
YARN: *Yeoman Panama*
FIBRE CONTENT: *50% Acrylic, 50% Cotton*
COLOUR: *We used Navy (MC) and White (C)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 31 High Street, Kibworth, Leics LE8 0HS*

SIZES
To suit bust 81[86:91:96]cm.
Finished measurement 102[106:112:118]cm.
Length 62.5cm.
Sleeve seam 48.5cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Panama.
1 x 500g cone in each of MC and C.
Note: only approx 100g of C required.

MAIN TENSION
31 sts and 39 rows to 10cm measured over st st (tension dial approx 7 = MT).
Tension must be matched exactly before starting garment.

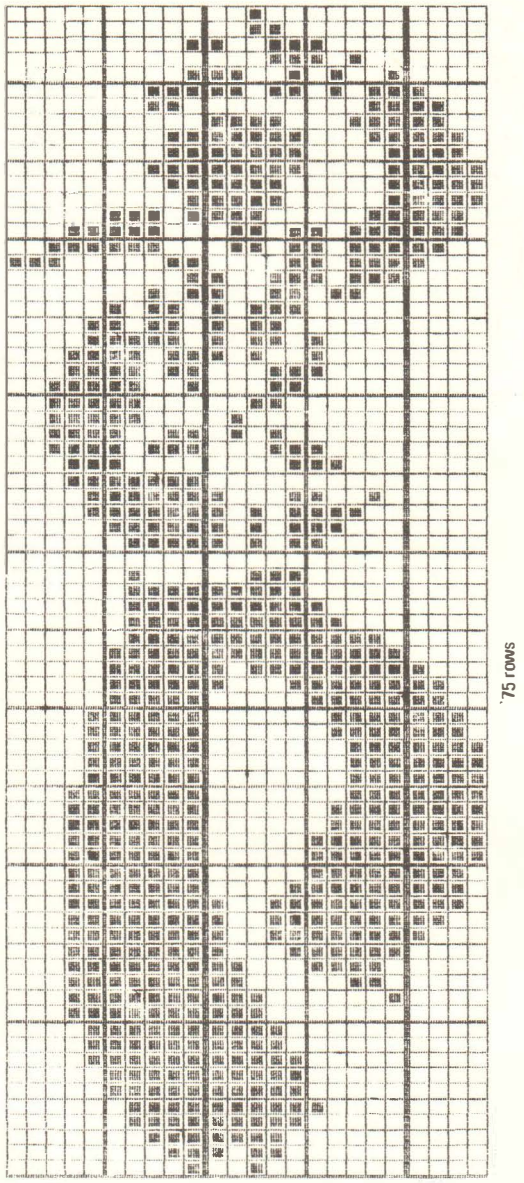
ABBREVIATIONS
See page 62.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/ ELECTRONIC PATTERN
Punch cards or mark mylar sheet before starting to knit.

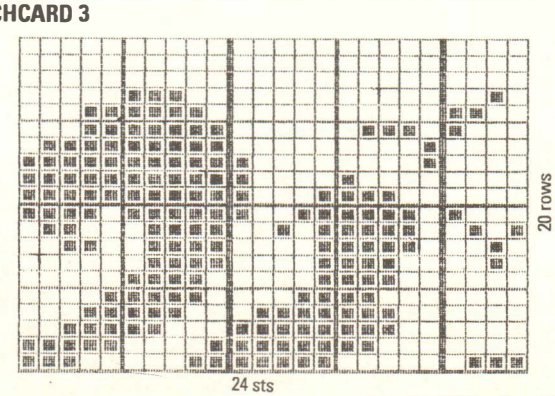
PATTERN NOTE
Pattern 1
Use punchcard/mylar sheet 1. Work in Fair Isle using MT+1, with MC in feeder 1/A and C in feeder 2/B.
Pattern 2
Use punchcard/mylar sheet 2. Set carr for tuck and using C and MT-1, K4 rows.
Note: only one row of patt requires punching and card can remain locked on this 1 row for the tuck border.

PUNCHCARD 1



PUNCHCARD 2

PUNCHCARD 3



Pattern 3
Use punchcard/mylar sheet 3. Set carr for Fair Isle using MT+1, with MC in feeder 1/A and C in feeder 2/B.

BACK
With RB in position set machine for 1x1 rib. Push 158[164:174:182] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K18 rows. Using C, K2 rows. Using MC, K18 rows. Transfer sts to MB.
**Set RC at 000. Using MC and MT, insert punchcard 3 and lock/program patt 3 on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for patt 3 (see patt note). K17 rows. Set carr for st st and using MT, K until RC shows 79. *Insert punchcard 2 and lock/program patt 2 on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and work patt 2 (see patt note)*. Using MC and MT, K5 rows. Insert punchcard 1 and lock/program patt 1 on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and work 75 rows patt 1 (see patt note). *At the same time* when RC shows 116, place a marker at each edge. When patt 3 complete RC shows 165. Using MC and MT, K6 rows. Rep from * to * once more. Using MC and MT, K until RC shows 196.

SHAPE NECK
Set carr for HP and push 56 Ns at centre and all Ns at left to HP. Cont over rem sts at right for first side. K12 rows.

SHAPE SHOULDER
Cast off rem 51[54:59:63] sts. CAR. Push 56 Ns nearest carr to UWP. WK over these sts.
CAL. Set carr so HP Ns will K. Using MC and MT, work to correspond with first side.

FRONT
Work as given for back until RC shows 180.

SHAPE NECK
Set carr for HP and push 56 Ns at centre and all Ns at left to HP. Cont over rem sts at right for first side. K until RC shows 208.

SHAPE SHOULDER
Cast off rem 51[54:59:63] sts. CAR. Push 56 Ns nearest carr to UWP and WK.
CAL. Reset RC at 180. Set carr so HP Ns will K and work left side to correspond with right.

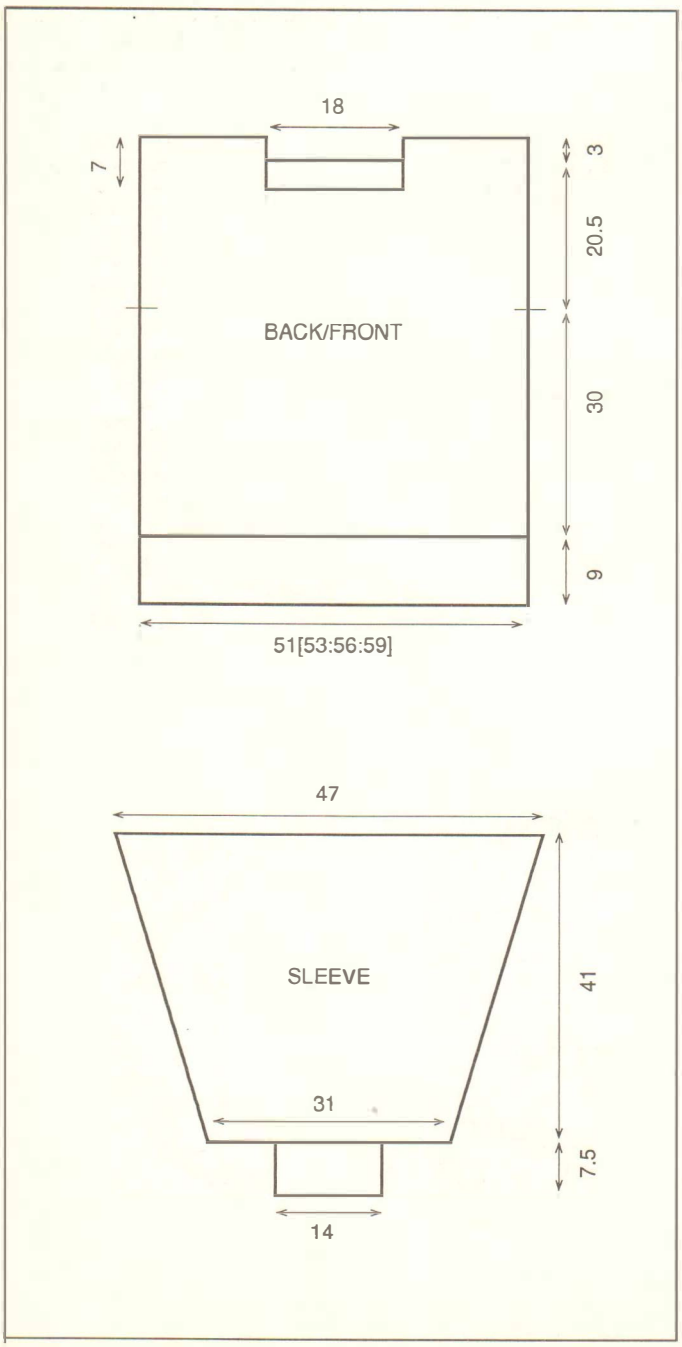
SLEEVES
Push 96 Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row.
Work as given for back from ** until RC shows 21. Using MC and MT, K until RC shows 139. *At the same time* when RC shows 5, inc 1 st at each end of next and every foll 6th row 23 times in all. 142 sts. *Stop RC counting. Insert punchcard 2 and lock/program patt 2. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for patt 2 (see patt note). Work 4 rows patt 2. Set carr for st st and set RC to count again, keeping in same inc sequence as before, continue to inc only when RC counting on every 6th row and *at the same time*, K10 rows*. Rep from * to * once more, noting to stop inc when 146 sts. RC shows 160. Place a marker at centre and cast off.

CUFFS
With RB in position set machine for 1x1 rib. Push 78 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K16 rows. Using C, K2 rows. Using MC, K16 rows. Transfer sts to MB. With wrong side facing, pick up bottom sleeve from below WY and hang on to Ns, dec 18 sts evenly along the row. Using C and MT, K1 row and cast off.

NECKBANDS
BACK AND FRONT ALIKE
With RB in position set machine for 1x1 rib. Push 56 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using C, cast on and K3 tubular rows. Using MC and MT-3/MT-3, K8 rows. Using C, K2 rows. Transfer sts to MB. With wrong side facing, pick up sts from below WY at centre back and hang evenly along the row. Using C and MT, K1 row. Cast off.

SIDE BANDS ALIKE
Join shoulder seams.
With RB in position set machine for 1x1 rib. Push 36 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back and front neckbands, ending by picking up side edge of neckline and completing as before.

TO MAKE UP
Block and lightly steam press pieces, using a dry cloth, to correct measurements. Matching centre markers on sleeves to shoulder seams, sew in sleeves. Join side and sleeve seams. Overlap back and front neckbands over side neckbands and neatly stitch in place. Give final light press to seams from wrong side.



YARN BREAK

The first of the new catalogues and shades for autumn have just landed on my desk, promising some exciting combinations for the coming seasons.

SPECTRUM Yarns have included some new and vibrant colours into many of their ranges — 'Koi' is a clear, clean burnt orange whilst 'Cosmos' is slightly lighter than a fuchsia which sits happily alongside 'Violet' a clear translation of the flower. 'Azure' is a lovely shade of blue with depth, something between cobalt and royal and 'Portofino' is a deep turquoise green — the sort of shade that will blend in with all the shades of blue or green or highlight a natural or dark colour combination richly. For chunky knitters the Strata chunky range has wonderful new pastels — light but not colour drained, which include shades called 'Banana', Wedgwood, Lipstick, Lilac, Aqua, Petrel, Marshmallow, Crocus, Peach and Denim. Some wonderful colour blending is represented by the Strata Aran Tweed and Chunky Tweed ranges. Colours in the Aran Tweed range are twisted with coffee for subtle looks in Mist, Oyster and Pebble, whilst the Chunky Tweed range twists with silver and mid-grey to give shades of greater depth. Look out for the new colours and ranges at your local stockist, they really are just 'right' for now.

ROWAN Yarns are renowned for quality and wonderful colour. They have ensured that this year's inspirational shades of rich reds, bright oranges, vibrant pinks and greens can be found right through all the ranges. For machine knitters, one of their most popular yarns is Lightweight DK and with 57 shades to choose from there is a mouthwatering selection — from ice cream pastels and sunshine yellows and blues to moss green, browns, and the basics of greys and black. Fully supported by interesting patterns — yes, mainly hand knit, but they're great for translating the 'feel' of a coming season — which show deep rich colours combined with texture in everything from classic raglans to waist skimming or tunic length tops. The colourful view shows either vividly contrasting or toning blends in Fair Isle or textured stitches in an enormous variety of lengths, shapes and styles.

Watch out for our forthcoming feature describing all the best colours and ranges for autumn and winter — from this first glance, looks like we're in for an exciting time!

CLUBS AND CLASSES

SOUTHAMPTON

Mrs Sue Ingram writes to tell us that she has just taken on the job of secretary to the 'Waterside' Machine Knitting Club. New members are always welcome at meetings, which are held on the last Tuesday of each month at Dibden Purlieu Methodist Church. Their regular programme includes occasional speakers and Ann Durkan is one of these this year. For further information, please contact Sue at 8 Whyte Close, Holbury, Southampton, Hants S04 1FT (Tel: 0703 898239).

WIGAN

Wigan and Leigh College of Further Education will once again this year be running the CENTRA (ULCI) Machine Knitting Course. This is a three year course with an exam — Part 1 — after two years and Part 2 after a further year. The course covers all aspects of single and double bed knitting on Japanese machines as well as knitwear design and pattern making. It has always proved to be a popular course and can lead to teaching qualifications, although initially is ideally suited to beginners. Enrolment is during the first week of September with classes starting shortly afterwards. Classes are for one evening a week from 6—9pm or one afternoon from 1—4pm.

Also, for the first time this year, the college is offering a short course on Machine Knitted Textiles and Cut 'n' Sew techniques. This is an 'Open College of the North West' course running for two hours per week over 15 weeks.

If you are interested in either of these courses, please contact Rita Cockram or Joan Ensor on Wigan 494911 Ext: 3610 or 3620.

HAZELFORD FERRY, NOTTINGHAMSHIRE

Weekday workshops or club visits, running from July to December are now available on board Craft Barge (based at Hazelford Ferry, River Trent, Nottinghamshire). The workshops or visits are limited to 12 persons, but can also be arranged on a one to one basis. The days are practical 'hands on' sessions on Creative Knitting or for Green Knitters on dyeing yarns using natural dyes and will run from 10.30am to 4.30pm (hot buffet lunch available as an extra). The sessions give knitters ideas of how to apply techniques, finding resource material for pattern which can be developed for machine knitting, using a series of excercises especially developed for students. Sample boards and knitted garments illustrate all the techniques. The charge of £10 per person per day includes all yarn for sample work, use of Brother 950 and 950i machines, coffee and biscuits. For further details and information about club charges and local farmhouse B&B available, please contact Mrs. L. A. Hall, 8 Edmond Grove, Hucknall, Notts NG15 7TH — for a day which could give a whole new meaning to the term 'Casting Off'!

IMPORTANT MESSAGE FOR CLUB LEADERS

Would you like to plan ahead and book speakers at regular intervals throughout the year? Do you know who is available and what they'll talk about? If your answers to the above are 'yes' and 'no', don't be indecisive, send us an SAE together with your club details and requirements and we'll send you a relevant selection of potential guest speakers for your area.

IMPORTANT MESSAGE FOR SPEAKERS

Do you give talks to groups and clubs on any topic related to knitting, profit, textiles or business? If you don't, would you like to? If you do, do you find it difficult to get yourself known or find new venues to talk at? Send us your details — name and address, contact telephone number and the topic(s) on which you are willing to speak and the distance you're able to travel. We'll include you on our speakers list, which can be made available to the hundreds of active Machine Knitting Clubs in Great Britain.

YORK

Joan Calpin is arranging a regular 'get together' for Passap and Pfaff knitters on the last Wednesday in every month, from 10am to 12 noon. All are welcome for an informal teach-in. For users of any machine, she is also arranging meetings on the first Thursday in each month, from 10am to 12 noon or from 1pm to 3pm. Anyone interested should contact Joan on 0904-424579.

PORTSMOUTH

June Ham who runs the Drayton Machine Knitters Club will be offering classes in the Portsmouth area when the new term starts once more in September. The classes commence on Wednesday 15th September at the Portsmouth North Adult Education Centre, Cosham Park House, Cosham Park Road, Cosham, Portsmouth (Tel 0705 375075).

A Beginners Course — also suitable as a refresher course or for anyone thinking of buying a knitting machine. Crèche facilities available. 1—3pm

A Knitting Workshop. This is for knitters with more experience who would like to learn more techniques, both on and off the machine — eg. painting or appliqué on knitwear etc. The course content will be flexible to take into account the students' needs and ideas.

NEWTON ABBOT

Tricia Lewis wrote to tell us that their club has new officials for 1992/93. The club leader is Christine Archer (Tel: 0626 332011) and the secretary is Tricia Lewis (Tel: 0364 42570). The Teign Machine Knitters meet on the second and fourth Friday of the month at 7pm at Newton Abbot Community Centre, Kingsbeighton Road, Newton Abbot, Devon. Tricia says that the club is always pleased to welcome new members and visitors — so if you're on holiday and in need of a 'knitting fix' drop in.

DORCHESTER

Judy Bagwell is secretary of the Casterbridge Machine Knitting Club, which meets on the second Tuesday of the month (except August) in the Scout and Guide Hut, Weymouth Avenue, Dorchester, from 7.30-9.30pm. She and her members want to wish their former chairperson, Mrs Pat Herbert luck in her new home. Pat's successor is Jean Keys, who, according to Judy "has the task of keeping us rabble in order". Sounds like a lively club, which is happy to welcome new members and visitors alike.

THEME & VARIATIONS

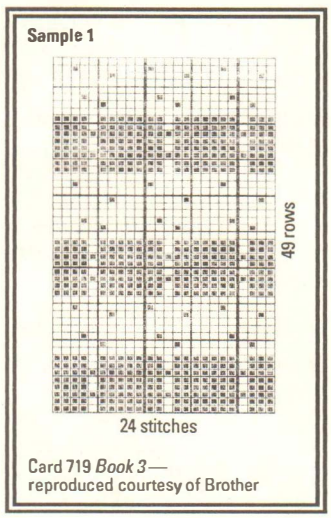
Looking at lace

In Part V of this series, DORIS COUTTS combines lace with tuck, weaving or Fair Isle

This time I would like to look at lace combined with other stitches — lace and tuck (as distinct from tuck lace), lace and Fair Isle and lace and weaving. All can be done on machines which have a separate lace carriage and some patterns can be done on one-stroke lace machines, providing the pattern is of the type which has a band of lace alone, followed by one of the other patterns. For one-stroke lace machines it will mean a change over of carriage to the main one for the tuck, Fair Isle etc band and this should be all right as long as you mark your punchcard clearly for the changeover — better still if you re-cut the card to incorporate several rows of stocking stitch between each band of patterning. The second type intermingles the two types of patterning and this is really only viable on machines with a separate lace carriage.

LACE/TUCK

Brother punchcard *Book 3* is a good source for lace tuck patterns, from page 70 onwards. The cards are well marked as to which carriage to use, but need more explanation than is given. The lace arrows are, as usual, in the extreme left hand column and the main carriage arrows next to these. The symbols are solid and outline arrows pointing left or right with curly arrows indicating a two row movement. At the top of the page it also has a legend saying that the solid arrows are to be knitted plain (stocking stitch) whilst with the outline ones, the tuck buttons should be pressed in. What it doesn't also say is that the main carriage should be on 'KC' to continue to select further rows. Some of the cards will also have only one tuck button selected — usually the left hand one, so that whether needles are selected or not, the carriage will knit plain from left to right (eg. Card 717).



Card 719 *Book 3*— reproduced courtesy of Brother

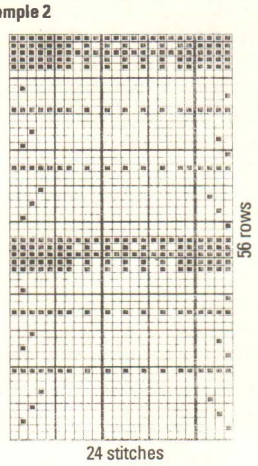
The 'KC' setting is important despite this, because when changing from lace to main carriage, the latter moves across in the same direction as the lace carriage, but doesn't move the punchcard on — thus making the same needle selection for a second time. The last pass with the main carriage will usually be a blank row, which the lace carriage will repeat, selecting needles on a second pass from right to left. Electronic machines do not work exactly like this — please see *PMK* March 1992 page 10 for how to mark your mylar sheets to accommodate the difference. You cannot use your reversal lever for the tuck pattern because of the lace patterns, so punchcards must be copied as they are. It is a pity that the *Stitchworld* book does not contain any of these combination patterns.

Sample 1 is card 719 in *Book 3* and this is quite a good one to start with, before getting on to patterns where lace and tuck occur side by side (such as Card 223 for Sample 2).

Because of the inclusion of tuck, these patterns are usually made up on the purl side, but this can be quite attractive for the lace as well.

LACE/WEAVE

The most effective type is where the two styles of patterning are intermingled; the lace transfer is completed, then, instead of adding two rows in stocking stitch, every other needle is brought forward for weaving. Lay the weaving thread across, put the weaving brushes in work, main carriage set to 'KC' and two rows of weaving are worked. Again the 'KC' setting brings forward the same weaving needles without moving on the punchcard. This has the effect of having the weaving yarn showing at the back of the lace holes and shadowing the rest of the work — see Sample 3.



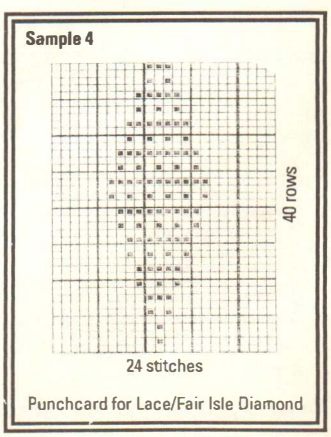
Card 223 *Book 3*— reproduced courtesy of Brother

This sample was worked using Card 775, a copy of which was included in the article in the March 1992 issue.

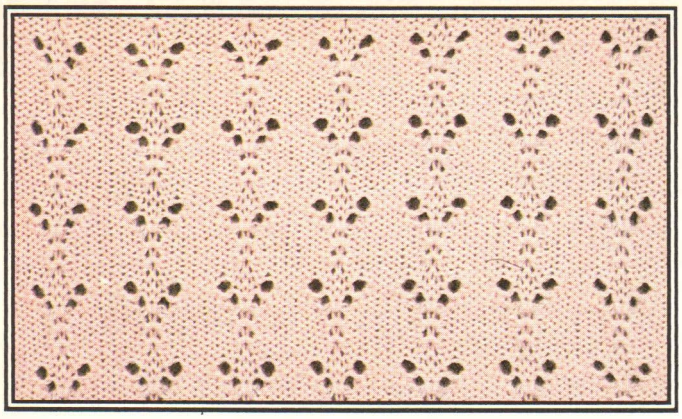
Don't use a thick weaving yarn, since it is being woven over alternate needles and even using a 4 ply for both main and weaving yarn gives a fairly substantial fabric. Thicker yarns look clumsy and are harder to knit, so you may prefer to use a 3 ply instead.

Think of the variety of yarns you can introduce, fancy weaving yarn, shiny against matt, lurex, bouclé and so on — depending on the effect you want to achieve. Look for the heading 'Woven-lace Patterns' for a variety of punchcards in *Book 3*. Lace-weave is fairly uncomplicated, since the only arrows to look for are the direction arrows, but with other types of pattern, as you can guess, transferring the markings of the arrows accurately is vital! I think you'll find it easier to use different coloured pencils for the solid and outline arrows and perhaps use a third colour for the lace carriage, rather than try to draw outlines in a small space!

However, most of these patterns have a rhythm to them which you soon get used to and there's a visual check. If every other needle is brought forward, you'll know that's weaving — not lace — and similarly with lace and tuck. You must watch your end needles



Punchcard for Lace/Fair Isle Diamond



Sample 1. Card 719 *Book 3*

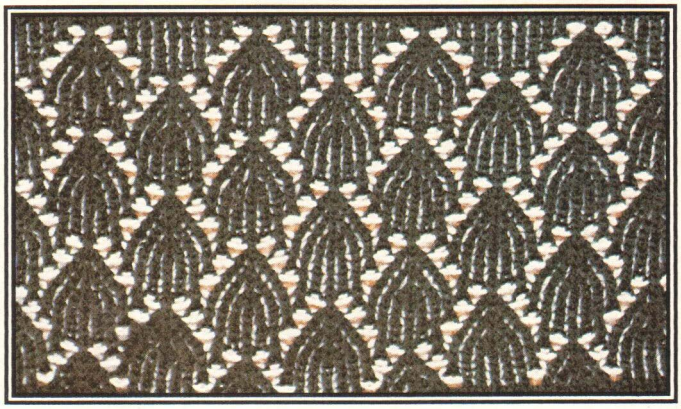
though, even if you can set your main carriage not to select them, it is possible they can be brought forward as part of the lace pattern. Don't forget to check and push any back if necessary. Electronic machines can program for a single motif two stitches in from each end, which makes for easier sewing up anyway.

LACE/FAIR ISLE

Now we come to a technique called Lace Fair Isle. Sadly, there is at present, only a small body of work for this type of knitting. Fair Isle bands alternating with Fair Isle are popular and appear in quite a lot of garment patterns, but I'm concerned with the type which knits the lace pattern in contrast against a main colour stocking stitch background. I was introduced to this in the *Australian Machine Knitting Magazine* (unfortunately not being published at present) some years ago. I understand there are four patterns in the Toyota punchcard pattern book (for the 901 machine) and there is some work coming through from New Zealand also. Even Susannah Lewis gives only a brief reference to it on the very last pattern page of her book (though she gives more detail for a similar type but with a ribber backing). From the original Australian pattern (which is copyrighted of course) I worked out one for a single diamond and this is the card I'm giving you as I think you'll find it easier to understand.

The lace carriage starts with a blank row from left to right, selecting the centre needle on the next row, transferring from left to right again (third row up the card — a blank row) and then selects the centre needle again. Now the main carriage comes into play, set for Fair Isle and on KC, with main colour in feeder 1/A and contrast in feeder 2/B. Contrast knits the selected needle and on this row, the same needle is selected again (as was the case for lace/tuck — card doesn't move on when the carriage travels in the same direction). On the return journey the needle again knits in contrast and a blank row gives no needle selection for either the main or lace carriage. These same six rows are repeated: four with the lace carriage, two with the main carriage. Instead of just the needles which make the lace holes, the one in the centre is also selected for contrast on the next set of rows. So the diamond progresses, with the whole of it being knitted in contrast. Since the lace holes are transferred in one direction, there is a slight bias to the diamond. In Sample 4 you can see the solid colour diamond alternating with the outline diamond, readily noticeable on the original card. On this card, the needles that were selected for Fair Isle in contrast were the background needles — ie. either side of the lace needles and in this case the lighter yarn was used in Feeder 2/B, the darker in Feeder 1/A. You really have a choice as to how to achieve the desired result. It pays to watch the yarn as it strands over several needles on the second Fair Isle row; make sure the strands go underneath needles selected for lace, not on top as this may cause dropped stitches. The single motif would not be easy to knit as a repeating pattern, because of long floats at the tips of the diamonds and I visualise doing this as a vertical line of motifs, with different colours for each motif on a dark background.

To make your own cards for Lace/Fair Isle, choose a lace card with two blank rows between the transfers — one with the lace carriage going to the left and the second to the right. On the first row mark the needles you wish to knit in contrast; the carriages will then follow the sequence as given above, selecting the same row when moving in the same direction.

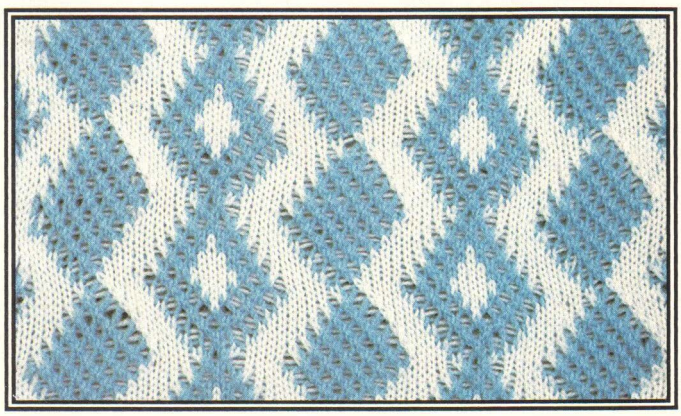


Sample 3. Card 775

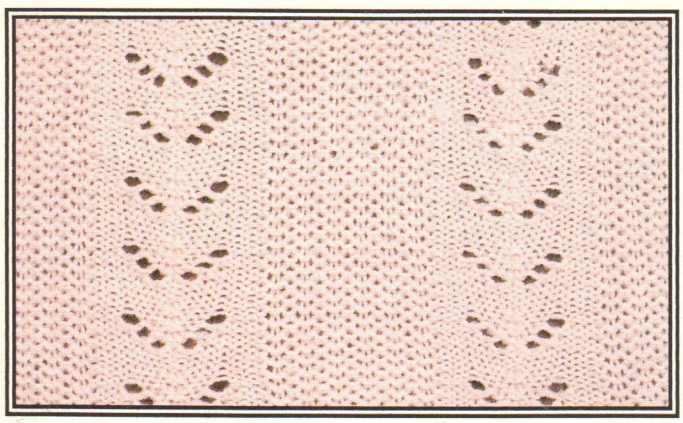
With all these multi-stitch patterns, it is most important that the carriage which isn't in use, should be parked on the extension rail — especially where both are locked into the patterning belt. If not parked, you are pushing both carriages along at once, which is bad for the machine and harder work for you.

I hope you enjoy trying out these somewhat different pattern stitches and, as always, wish you Happy knitting!

Editors Note: Electronic owners might like to know that another lace/Fair Isle stitch is available — see Baby Collection 6 Pattern 4 page 22

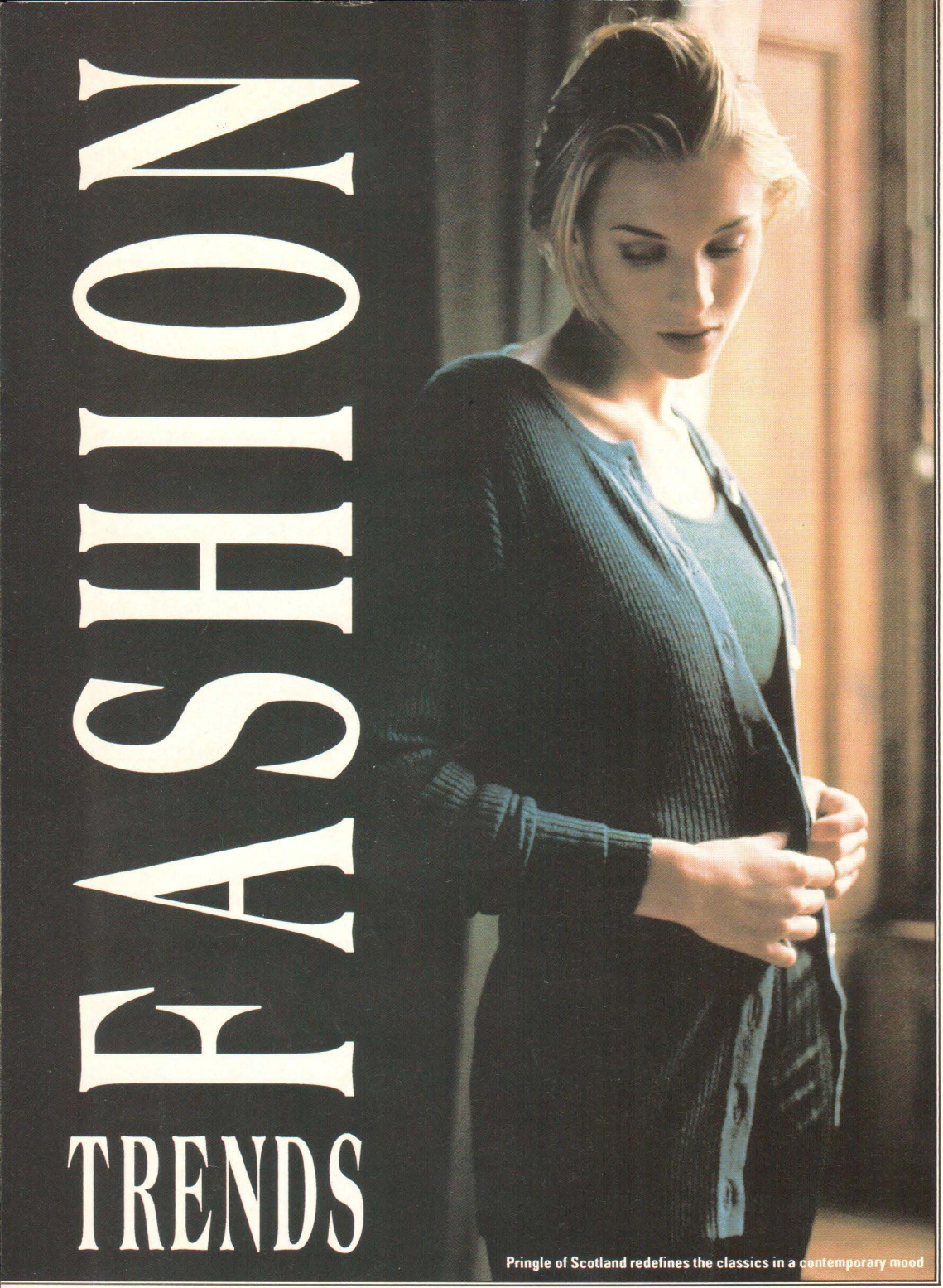


Sample 4. Lace/Fair Isle



Sample 2. Card 223 *Book 3.*

FASHION TRENDS



Pringle of Scotland redefines the classics in a contemporary mood

MORE ABOUT AUTUMN

by JEAN WISEMAN

The Autumn/Winter knitwear season starts on a hopeful note with an emphasis on redefined classic, fine quality yarns and much in the way of co-ordinates. "Today's accent", says Pringle of Scotland "is on all that is good in terms of quality, style and value. An active lifestyle may be divided between city and country, social endeavours and homelife". The company has explored these activities and created a collection where "comfort is essential, style a prerequisite and colour and co-ordination a fact of life".

TOTAL KNITWEAR DRESSING

As in all the present fashion, it is the customer's individual choice and taste that matters — and she can now be presented with total knitwear dressing to suit her way of life.

Bodysuits and leggings in fine wool form the basics and are in turn topped by fine knit polos, V-necked sweaters, cardigans and jackets offering a layering and cocooning to challenge the worst of weathers. Tunics and oversized rib and cable knits envelop the body.

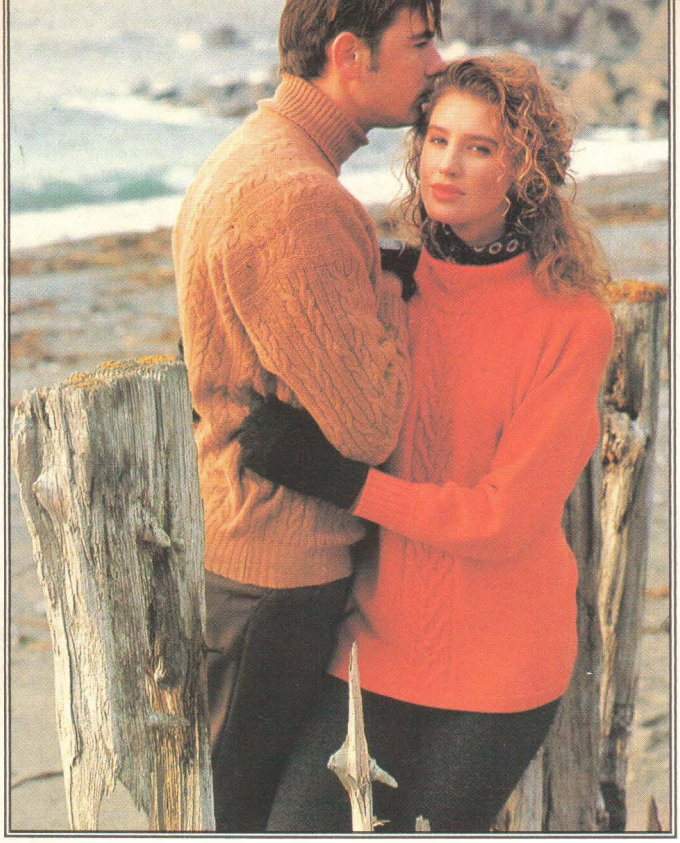
Cashmere, now down in price, is as ever the ultimate luxury, closely followed by two ply lambswool and Shetland, ideal for country knits and traditional Fair Isles.

THE COLOUR STORY

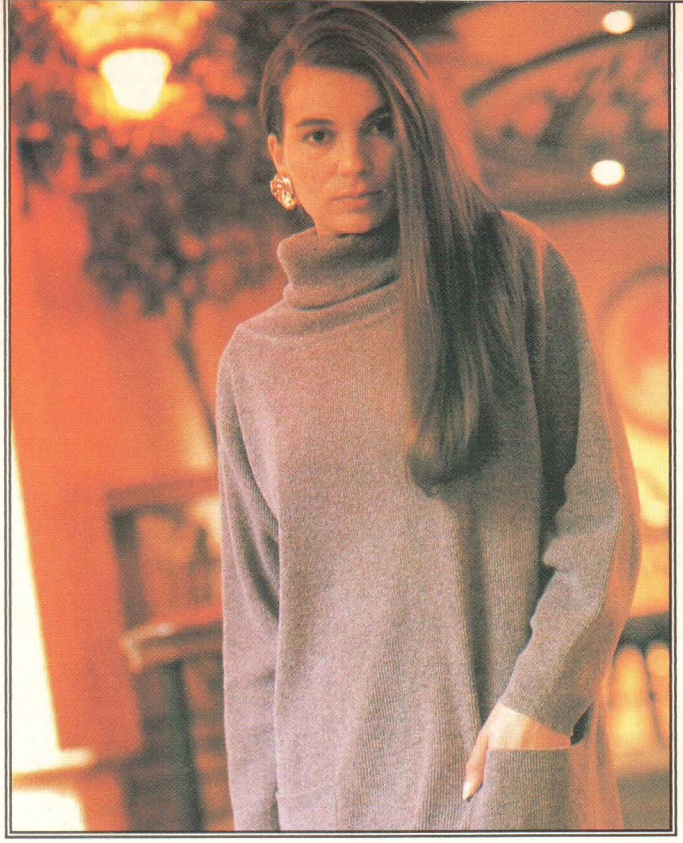
Colours are divided into two groups — Stormy and Planet. **Stormy** takes inspiration from winter vegetation with blues, greens and greys mixed with mid-darks for the modern classic look. **Planet** has nature's Softened Brights together with colours inspired by ancient tartans with Medieval Orange, Tor Red and Fraser Blue.

A new branded knitwear collection from The Limited by Jo Y Jo is designed for the 90's woman whose lifestyle demands strong fashion elements, sophistication coupled with quality and value. For country wear this House offers lambswool leggings and sweaters influenced by the patterns of the Fair Isles. For leisure, ribbed cropped cardigans are teamed with slender hugging stirrup pants. For classic dressing there are elegant long line cardigans to partner simple shift dresses, while for evening fluid silky knits with Bardot neck-lines together with luxurious chenilles make maximum impact and are an essential for those who want an evening wardrobe for winter.

Long loose fitting shapes and long tunics in lambswool angoras are given 90's styling by Emreco who team them with leggings or trousers. Varied necklines include cowls, turtles, polo and crew styles



Cashmere — the ultimate luxury from Robertson of Dumfries



Sophistication coupled with quality from The Limited by Jo Y Jo

together with wrap effects and twin pockets. Rib knits, cables and tartan effects will all be extremely popular together with a variety of appliqué, beaded, embroidered and abstract designs for special occasion wear.

EVENING WEAR 'KNITS'

Are we expecting a cold-weather winter? Certainly the amount of knitted evening wear would suggest it! Royal couturier Hardy Amies includes a number of slinky evening dresses in his knitwear collection for Remploy, while wholesale House of L'Ultima offers short dressy knitwear with two-piece suits featuring heavy beaded bands and short slinky dresses with bead patterns scattered all over the bodice.

While the all-over view for next season is one of restraint and co-ordination, the general picture tends to be divided into forecasts of trends and themes. The British Knitting and Clothing Export Council has summed up the many different directions of winter fashion with themes of Classic — with not too many demands: Romantic Clothes; Romantic and Flirty; Poetic with Movement; Mysterious and 'Sexy' and Legendary Clothes — often inspired by old time movies.

While we need to steer a balanced course between the many trend ideas on offer, we can be selective.

BE SELECTIVE

By keeping aware of the fashion directions, particularly with regard to fibre, shape and colour, we can offer our customers a wider choice and who knows, perhaps impress them with the fact that we are *au fait* and up-to-date with the ever changing fashion world.

The vast majority of women tend to favour the fashion classics whether in knitwear or otherwise, but it has to be an up-to-date 90's version and not just a re-hash of the past.

Your customers — both male and female — will doubtless have busy schedules whether at work or at home and their wardrobes will reflect their lifestyles. Today's woman is creative and distinctive and will put together a wardrobe to suit her daily life.

Men's knitwear will be on two fronts — cardigans and pullovers worn perhaps with town suits and sweaters and cardigans for leisure and weekend wear — with an accent perhaps on the sporty. In knitwear, men and women come together in opting for style, comfort and quality.

▼ Photos courtesy of the BKCEC

The many different directions of winter fashion

HEIDI AMBROSE

Classic Elegance — Tuck Collared Top

MACHINES: *These instructions are written for all standard gauge machines with tuck facility and ribber*
MACHINES WITHOUT RIBBER: *See page 62*
YARN: *Yeoman Panama*
FIBRE CONTENT: *50% Cotton, 50% Acrylic*
COLOUR: *We used Shade 101 Cream (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 31 High Street, Kibworth, Leics LE8 0HS*

SIZES
To suit bust 81-86[91-96]cm.
Finished measurement 108[116]cm.
Length 55[57]cm.
Sleeve seam 39[41]cm.
Figures in square brackets [ ] refer to the larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS
Yeoman Panama.
1 x 500g cone in MC.

MAIN TENSIONS
28 sts and 70 rows to 10cm measured over patt, counting Ns in NWP as though they were in WP throughout (tension dial approx 6 = MT).
54 rows to 10cm, measured over 2x2 rib (tension dial approx 2/2).
Tensions must be matched exactly before starting garment.

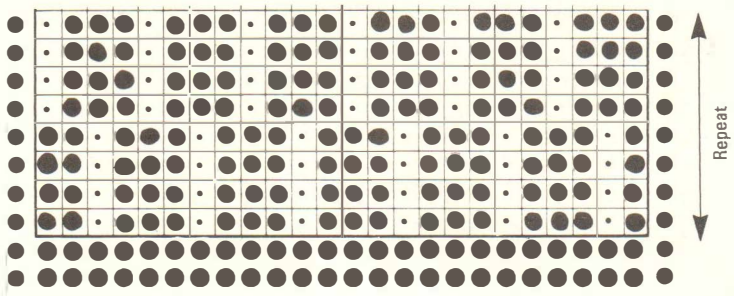
ABBREVIATIONS
See page 62.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN
Punch card or mark mylar sheet before starting to knit.

PATTERN NOTE
Transfer sts to give N arrangement as shown in Diagram 1. Insert punchcard and lock/program patt on first row. Set carr to select/memorise patt and K1 row. Release punchcard and set carr for tuck.

PUNCHCARD

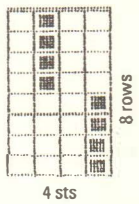


SPECIAL NOTE
As ribs are worked quite tightly, the first row at MT after sts have been transferred, may be easier to K if Ns are brought forward to UWP.
Ns in NWP counted as though they were in WP throughout. When inc, dec or cast off ends on an empty N, simply pull it back into WP and return to N arrangement given as soon as next shaping instructions allow.

BACK
With RB in position set machine for 1x1 rib. Push 152[164] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib cast on (check manual if unsure). CAR. Using MC, cast on and K3 tubular rows. Rack for final setting of 2x2. Using T2/2, K54 rows. Transfer sts to MB.
Set RC at 000. Using MT, set up and work in patt throughout (see patt note)*. K until RC shows 133[147]. Place a marker at each edge.
SHAPE ARMHOLES
Cast off 2 sts at beg of next 2 rows. K2 rows. Dec 1 st at each end of next and every foll 3rd row 12 times in all. 124[136] sts. K until RC shows 308[322].
SHAPE NECK AND SHOULDER
Note patt row. Using a separate piece of MC, cast off 50 sts at centre. Using nylon cord, K 37[43] sts at L by hand, taking Ns down to NWP. Cont on rem 37[43] sts at R for first side. K1 row. Set carr for HP and always taking yarn around the first inside N in HP, push 10 Ns at opposite side to carr to HP on next and foll alt row, K1 row. Set carr so that HP Ns will K and K1 row. Cast off.
CAR. Reset punchcard and lock/program patt on noted row. Unravel nylon cord from sts at left, bringing Ns down to WP. Set carr to select/memorise for patt without K and take to L. Release punchcard and set carr for patt (see note). Work left side to correspond with right.

FRONT
Work as given for back until RC shows 260[274] CAR.
SHAPE NECK
Note patt row. Using a separate piece of MC, cast off 16 sts at centre. Using nylon cord, K 54[60] sts at L by hand, taking Ns down to NWP. Cont on rem 54[60] sts at R for first side. K1 row. Dec 1 st at neck edge on next and every foll alt row 17 times in all. 37[43] sts. K until RC shows 309[321].
SHAPE SHOULDER
Set carr for HP and always taking yarn around the first inside N in HP, push 10 Ns at opposite side to carr to HP on next and foll alt row, K1 row. Set carr so that HP Ns will K and K1 row. Cast off.
CAR. Rest punchcard and lock/program patt on noted row. Unravel nylon cord from sts at left, bringing Ns down to WP. Set carr to select/memorise for patt without K and take to L. Release punchcard and set carr for patt (see patt note). Reset RC at 260[274]. Work left side to correspond with right.

MYLAR SHEET

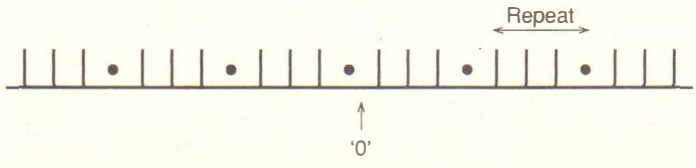


Note: use negative button

SLEEVES
With RB in position set machine for 2x2 rib. Push 74 Ns on MB and corresponding Ns on RB to WP. Work as given for back to * *but* only K 34 rows rib before transferring.
K6 rows. Inc 1 st at each end of next and every foll 7th row 33[19] times in all. 140[112] sts. K7 rows. Inc 1 st at each end of next and every foll 8th row 0[14] times in all. 140 sts. K until RC shows 246.
SHAPE TOP
Cast off 6 sts at beg of next 2 rows. 128 sts. K2 rows. Dec 1 st at each end of next and every foll 3rd row 44 times in all. 40 sts. K until RC shows 368[382].
Cast off.

NECKBAND
With RB in position set machine for 2x2 rib. Push 180 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib cast on. CAR. Using MC, cast on and K3 tubular rows. Using T2/2, K22 rows. Transfer sts to MB. T10, K1

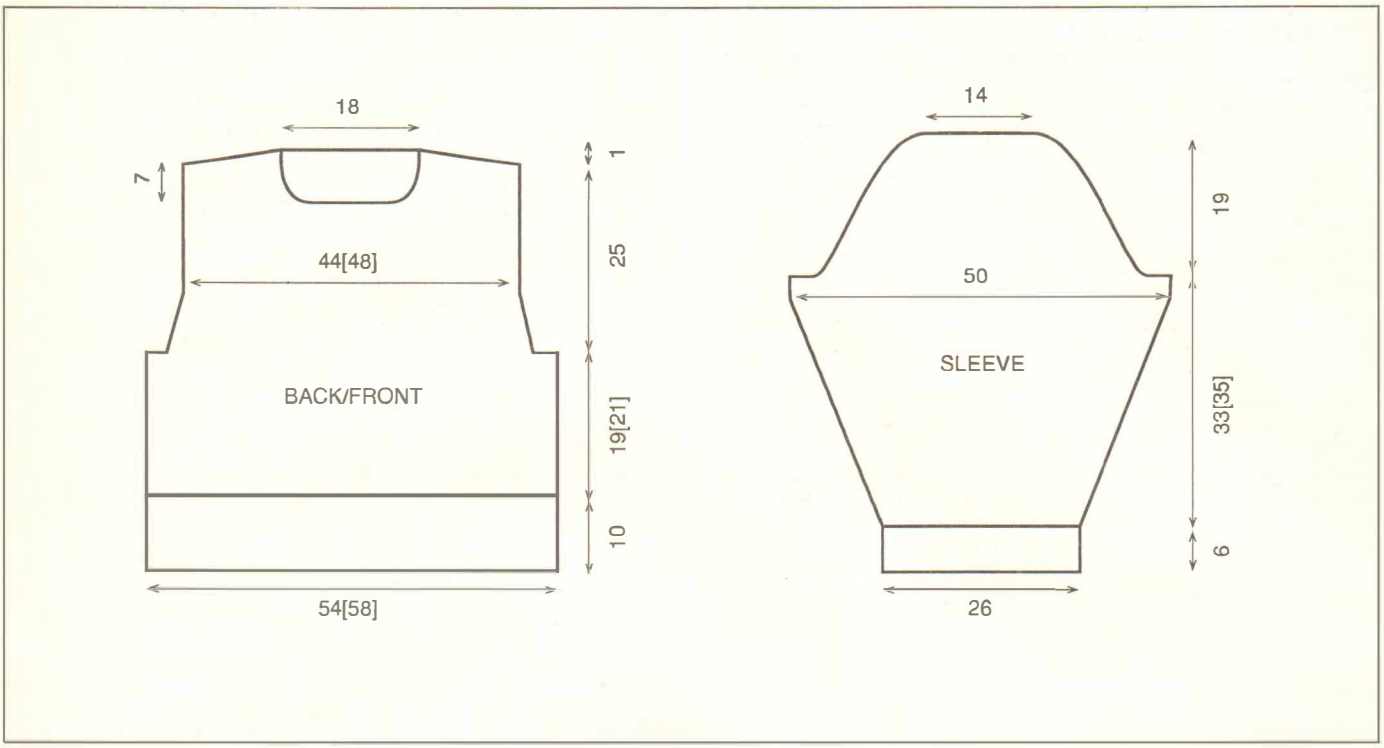
DIAGRAM 1



row and cast off using latch tool.

COLLAR
Push 150 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K10 rows. Transfer 2nd and every foll alt st to adjacent N, leaving empty Ns in WP. Using T10, K1 row. Using MT, K10 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. K1 row. CAR.
Set RC at 000. K4 rows. Transfer 2nd and every foll alt st to adjacent N, leaving empty Ns in WP. K until RC shows 34. Cast off loosely.

TO MAKE UP
Block and lightly steam pieces to correct measurements. Join shoulder seams. Join centre back of neckband. With right side of neckband facing wrong side of garment, stitch into position along neck edge. Fold neckband over to right side of garment and finish by backstitching through cast off edge. Slipstitch collar in position on wrong side along neckline edge. Steam collar to shape. Set in sleeves between markers. Join side and sleeve seams, mattress stitching ribs. Give final light press.



Summer
MADNESS SALE

Brother KH270 New Electronic Chunky	£?	Silver Reed 580 Lace Carriage	£?
Brother KH900 Electronic Knitting Machine	£?	Silver Reed SK210 Punchcard	£?
Brother KR100 Super Drive	£?	Silver Reed SK280 Punchcard	£?
Brother 710	£?	Silver Reed SK270 Punchcard	£?
Brother 710 Ribber	£?	Silver Reed Lace Carriage	£?
Brother 836	£?	Silver Reed LK150 Double Knitter	£?
Brother KR850 Ribber (fits all standard machines)	£?	Horn Cabinet + Bench K4	£?
Brother Garter Carriage KG88 MkII	£?	Brother 260 Ribber	£?
Brother Garter Carriage KG89 Plus Magnets	£?	Brother 395 convertible KX	£?
Brother Garter Carriage KG93	£?	Toyota Colour Changer	£?
Brother 230 Chunky and Ribber	£?	Brother 940	£?
Brother 260 Chunky P/card	£?	Disc Drive	£?
Brother 965 Electronic	£?	Brother Printer	£?
Brother Convertible 390	£?	Brother Overlocker 76DE	£?
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Brother Knitleader	£?	Hauge K/Machine I.K. 619	£?
Brother Transfer Carriage	£?	Hauge Linker Hand and Electric	£?
Brother Linca	£?	Brother Electronic 940	£?
Silver Reed SRP60 Ribber	£?	Toyota 901	£?
Silver Reed SK155 Chunky Punchcard and Ribber	£?	Toyota Ribbers	£?
Silver Reed SK151 Chunky and Ribber	£?	Toyota 858	£?
Silver Reed 150 Ribber	£?	Toyota 950	£?
Silver Reed Option 4 (Chunky)	£?	Toyota Electric Linker	£?
Silver Reed SK580 Standard Gauge	£?	Motor Drive and Stand P90	£?
Silver Reed SK840 Standard Gauge	£?	Electric Wool Winder	£?
Silver Reed SK860 Double Knitter	£?	Power Knit Electric Linker	£?
Silver Reed SK890 Chunky	£?	Elna Steam Press	£?
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Silver Reed PE1 Design Controller	£?	Overlockers - all makes	£?

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PASSAP® Knitting

Tuck and lace patterning

This month Grace Hayward gives valuable guidance on knitting the tuck and lace top featured on page 45

INTRODUCING THE YARN
The yarn used for the top came from Christiana Wools, who have a good selection of fine yarns which are perfect for all Passap knit-ting. They can be combined in various plies according to the fabric required for different parts of the garment. The Calico comes on 500g cones at a cost of £6.60 (plus P&P £2). Orders over £35 are post free.

STRANDING
The basque and sleeves of this top use two strands of yarn to produce a double bed tuck stitch fabric. Three strands are used for casings for elastic at the waist and again to puff the sleeves. The fabric is then transferred to the back bed ready to produce, what I call, commercial type lace. (It is not so open and 'see-through' as the knit two together, make a stitch, type lace.) This is quick and easy to produce, but because it is basically a single bed fabric it often requires a more substantial yarn, equivalent to a 4 ply. This is achieved by using three strands for the lace.

WELT VARIATION AND CONTROLLING FULLNESS
If you would prefer the top without the basque and elasticated waist, then replace them with a 1x1 rib using the same number of needles either side of centre and three strands of yarn throughout for the back and front.

Combining the full tuck stitch fabric with the narrower single bed fabric might encourage new knitters to experiment with garments where this facility is very useful and doesn't require tedious decreasing or taking off the machine and rehanging on the machine in order to get rid of the fullness. This would, of course, apply particularly to baby wear.

The full skirt of dresses or matinée jackets would transfer neatly into a stocking stitch yoke using a thicker yarn. Imagine a christening gown in a fine silky yarn! I have a new grandchild so perhaps the gown will be my next project.

MAKING THE LACE
New knitters often find the instructions in the manual for knitting this type of lace confusing. The main point to remember is that it is basically a back bed fabric. The knitting is transferred to the back bed and therefore any shaping takes place on the back bed only. The front bed needles are left in working position but they only select the pattern on the first row to the left. The lock knits back to the right on the back bed only.

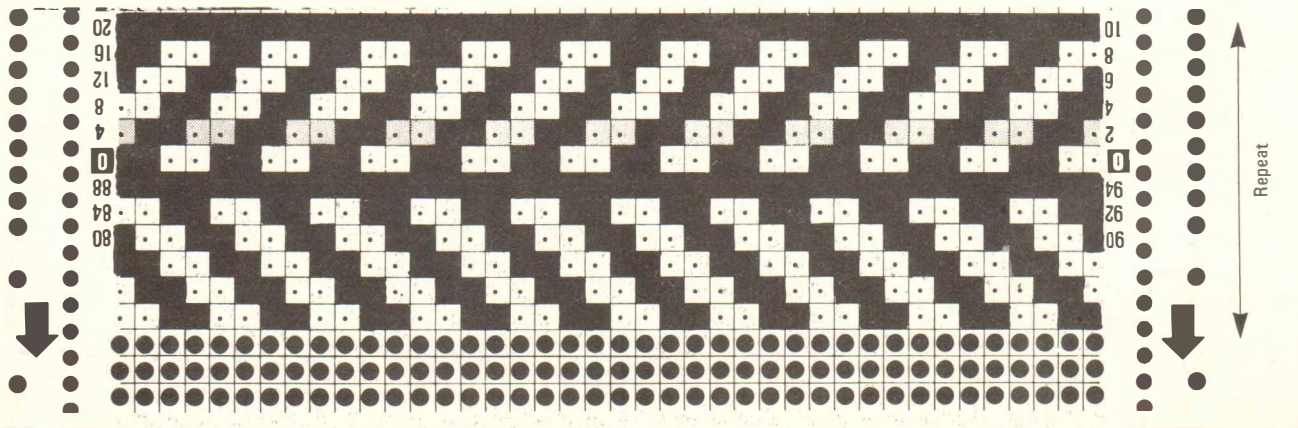
Electronic knitters then leave the yarn behind and knit to the left and then the right with both locks still together. This is why you use pushers on the back bed and why they must start in rest position. The arrow key will bring them up into working position for the first two rows and they will ensure that the back bed needles actually knit. When you go to the left without yarn, the arrow key will ensure that the pushers go down to rest position and you can safely take the lock to the left and then to the right to 'throw' the front bed loops off the needles to create the lace, without dropping the knitting on the floor.

Duomatic knitters do not need pushers on the back bed because they separate the locks and use the front lock only to knit rows three and four. This 'throws' the front bed loops off to create the pattern in the same way as the 6000.

STITCH SIZES
The front bed stitch size is always much smaller than that used on the back bed, otherwise the lace loops would be too large and untidy and you would have difficulty throwing them off the front bed needles. They may even get caught on the back bed and spoil the pattern!

DECO COPY OF 6000 TUCK PATTERN
Duomatic knitters are advised in the pattern to use a popular tuck stitch fabric, selected manually, for the basque and sleeves. For those of you who would rather produce the same design as illustrated for the 6000, I have prepared one repeat of the design as a guide. You would need to repeat it until the card was long enough to join in the Reader. Deco set on '4', locks N/AX.

DUOMATIC MACHINES — PATTERN A



Cuddly Corner — Tortoise

MACHINES: *These instructions are written for all standard gauge punchcard machines (or see special note)*
YARN: *4 ply Acrylic*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used Mint (MC), Sage (A) and Mink (B)*

SIZE
Approx 48cm long x 16cm high.

MATERIALS
4 ply Acrylic.
Approx 20g in each of MC, A and B.
Small scraps of white, mustard and black felt.
0.5m narrow ribbon.
Washable stuffing.

MAIN TENSION
Not critical, we used T7 throughout.

ABBREVIATIONS
See page 62.

NOTE
Knit side is used as right side.

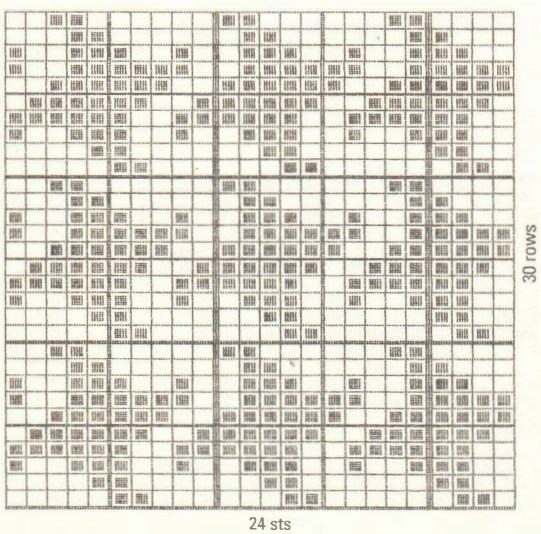
PUNCHCARD PATTERN
Punch card before starting to knit. Check basic pattern set as this card is sometimes included.

SPECIAL NOTE
Although shell has been given as a punchcard pattern, this toy could be worked by any machine and the shell pattern substituted by something from your machine's basic patterns, or the shell patterning could be omitted.
This could make a delightful baby's toy if worked half size. Use a finer yarn and smaller tension and halve everything in the pattern — sts, rows, inc and dec. The final toy will be smaller than half size and if worked in pastels and trimmed with lace and ribbon, would make a pram toy or a mobile over a cot. Alternatively, it could make a fun mascot for an older child if some 'Ninja Turtle' colours and trimmings were used.

BODY
Push 120 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K100 rows. *Transfer 2nd and every foll alt st to adjacent N, pushing empty Ns to NWP. K1 row. Break off yarn, thread bodkin and thread this through rem sts, releasing them from machine*.

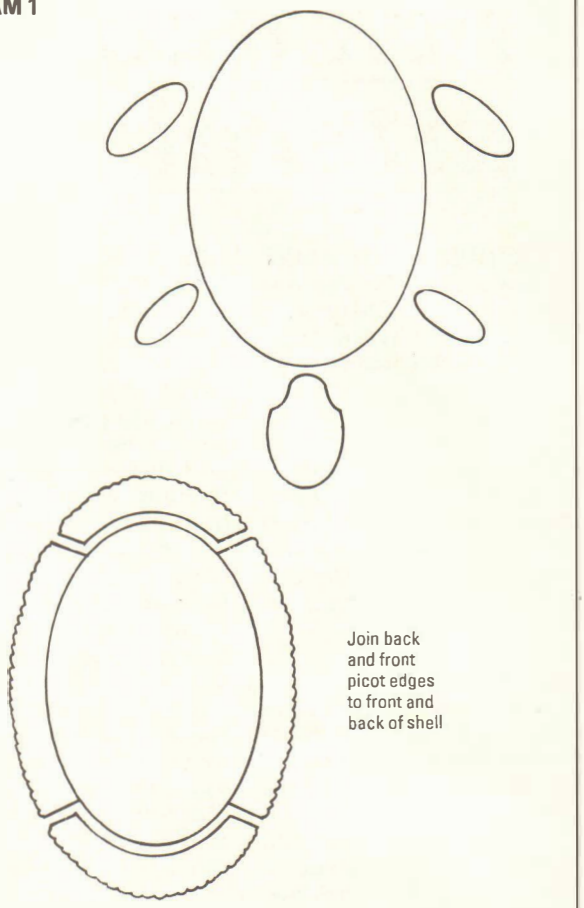
FRONT LEGS
WORK TWO ALIKE
Push 30 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K32 rows. Work as given for body from * to *.

BACK LEGS
WORK TWO ALIKE
Push 36 Ns to WP. Work as given for front legs, *but* work 34 rows before finishing.



Reproduced courtesy of Brother

DIAGRAM 1

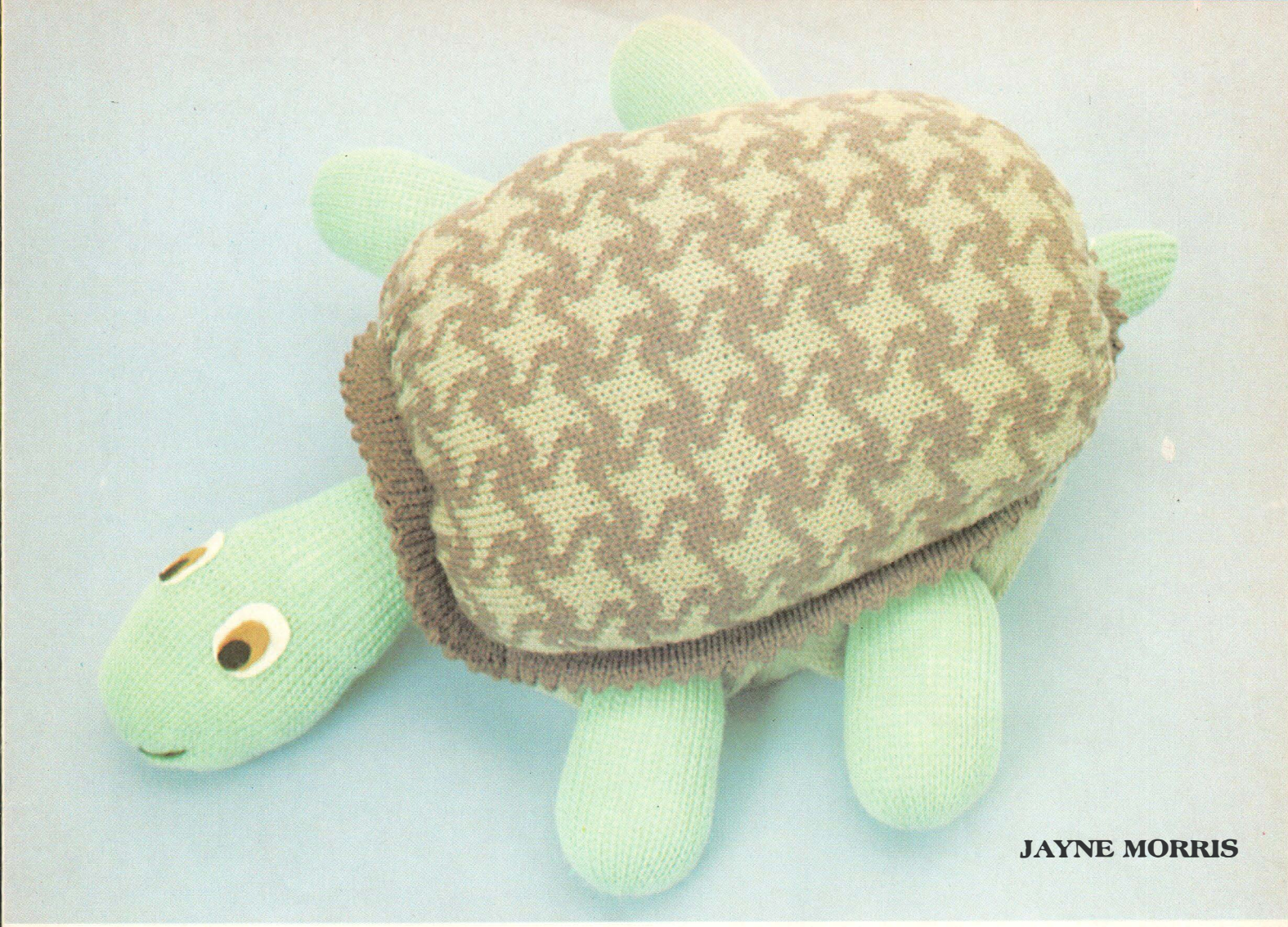


HEAD
Push 46 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K32 rows. WK.
Push 31 Ns to WP. With wrong side facing, pick up sts from below WY and hang on to Ns, dec 15 sts evenly along the row.
Set RC at 000. Using MC and MT, K20 rows. Complete as given for body from * to *.

SHELL
Push 70 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using B and MT, K3 rows. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle, using B in feeder 1/A and A in feeder 2/B. Using MT+1, K until RC shows 100. Set carr for st st and using B, K2 rows. Work as given for body from * to *.

SHELL EDGINGS
SIDE EDGINGS
WORK BOTH SIDES ALIKE
Push 51 Ns to WP. With wrong side facing, pick up side shell and hang evenly on to Ns.
Set RC at 000. Using B and MT, K8 rows. Trans 2nd and every foll alt st on to its adjacent N, leaving empty Ns in NWP. K1 row. Push empty Ns to WP and K until RC shows 16. Turn a hem by picking up loops from first edging row worked in B and hang evenly along the row. Cast off.

BACK AND FRONT EDGINGS
WORK BOTH ALIKE
Push 40 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using B and MT, K8 rows. Trans 2nd and every foll alt st on to its adjacent N, leaving empty Ns in NWP. K1 row. Push empty Ns to WP and K until RC shows 16. Turn a hem by picking up loops from first row worked in B and hang



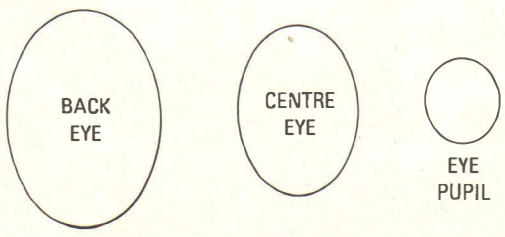
JAYNE MORRIS

evenly along the row. K1 row and cast off.

UNDER SHELL
Push 40 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using A and MT+1, K4 rows. Inc 1 st at each end of next and every foll 3rd row 6 times in all. 52 sts. RC shows 20. K until RC shows 64. Dec 1 st at each end of next and every foll 3rd row 8 times in all. 36 sts. K until RC shows 92 and cast off.

TO MAKE UP
See Diagram 1 for idea of piece layout and assembly.
BODY, LEGS AND HEAD: Pull up sts at both ends of body and join seam, leaving a small opening. Stuff firmly and close opening. Sew the 2 front legs to front of body and the 2 back legs to back of body. Sew head in position — narrow end to body.
SHELL: Sew front picot edge to front of body and back piece to back, joining picot edgings at each corner. Place shell on to top of body and underneath shell underneath body. Catch both shell and under shell together between each leg and each side of head and sew in position.
FACE AND TRIMMING: Using Diagram 2 as templates, cut 2 pieces of felt for each section of eye as shown. Position felts on top of each other and sew or glue in position on head. Embroider mouth line as shown. Tie ribbon around neck, finishing with a bow.

DIAGRAM 2 — ACTUAL SIZE



Poff KNITTING
WHOLESALE CASH & CARRY
Trade only
SPECTRUM Coney
Argyll DUET
Bramwell
DUET Colour Matched Buttons
5 MIN From Junction 1 M5 and Junction 3 M63

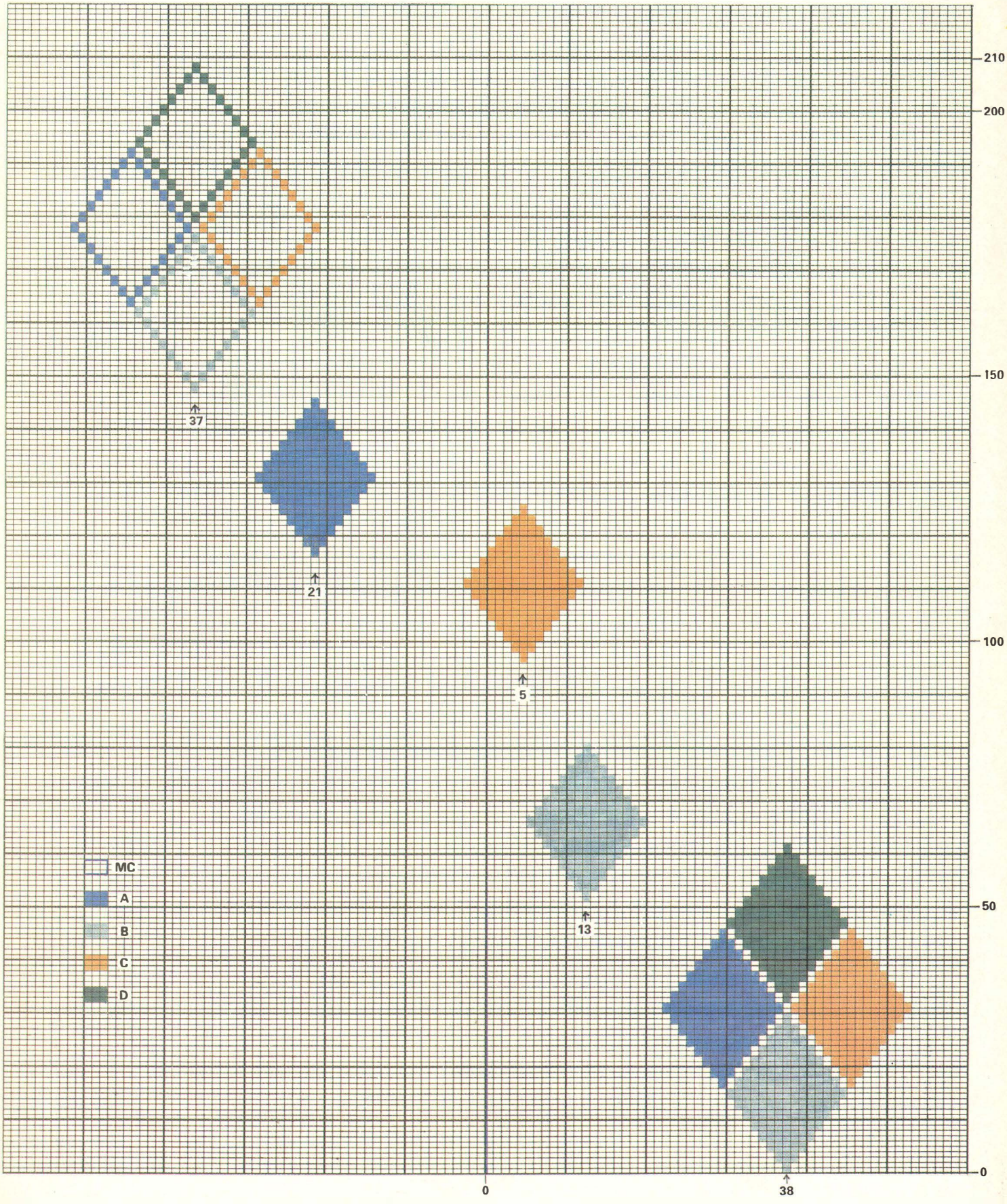
FOCUS KNITTING
4 Elm Court, Sandwell Business Park
Smethwick, Birmingham. B66 1RB
Tel/Fax: 021-552 2424/5035

12 Bridgewater Centre
Robson Ave., off Taylor Road
Trafford Pk., Manchester. M17 1TE
Tel/Fax: 061-747 4577

OPENING HOURS:
Sun: 10.00am - 1.00pm
Mon: 9.00am - 5.00pm
Tue: 9.00am - 5.00pm
Wed: 9.00am - 7.00pm
Thur: 9.00am - 7.00pm
Fri: 9.00am - 4.00pm
Saturday: Closed

CAROLE BAKER

INTARSIA CHART



His and Hers Diamond Intarsia Sweaters

Illustrated on page 40

MACHINES: *These instructions are written for all standard gauge machines with Intarsia facility and ribber*
MACHINES WITHOUT RIBBER: *See page 62*
YARN: *King Cole Anti-Tickle 4 ply Wool*
FIBRE CONTENT: *100% Pure New Wool*
COLOUR: *For man's version we used Shade 12 Anthracite (MC), Shade 21 Royal (A), Shade 36 Silver (B), Shade 55 Gold (C), Shade 48 Black (D). For lady's version we used Shade 36 Silver (MC), Shade 13 Larkspur (A), Shade 94 Dusky Pink (B), Shade 17 Lilac (C), Shade 163 Grape (D)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Soul's Way, Bingley, West Yorks BD16 2AX*

SIZES
To suit bust/chest 91[96:101:106:111]cm.
Finished measurement 104[110:116:120:124]cm.
Length 72cm.
Sleeve seam 50[54:54:54:54]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
King Cole Anti-Tickle 4 ply Wool.
1[1:2:2:2] x 500g cones in MC.
1 x 50g ball in each of A, B, C and D.

MAIN TENSION
27 sts and 36 rows to 10cm measured over st st (tension dial approx 7 for machine and 8 for Intarsia carr either setting referred to as MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 62.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Follow Intarsia chart on page 41 for tumbling diamond design on front only.

SPECIAL NOTE
Where a separate Intarsia carriage is used, ensure that a tension swatch is also worked using this, as there can be a difference in settings between machine and Intarsia carriage — as indicated by tension setting.
Wind off several small balls of MC for use as separate Intarsia yarns and to work both sides of front neck simultaneously, before starting to knit.

BACK
With RB in position set machine for 1x1 rib. Push 140[148:156:162:168] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K3 rows. Using B, K1 row. Using C, K1 row. Using D, K1 row. Using MC, K24 rows. Transfer sts to MB*.
Set RC at 000. Using MC and MT, K until RC shows 130. Place a marker at each edge. K until RC shows 230.

SHAPE NECK AND SHOULDER
Set carr for HP and push 30 Ns at centre and all Ns at left to HP. Cont over rem sts at right for first side. Dec 1 st at neck edge on next and every foll alt row 5 times in all. K until RC shows 240. Cast off rem 50[54:58:61:64] sts.
CAR. Push 30 Ns nearest carr to UWP and WK. CAL. Reset RC at 230. Set carr so HP Ns will K and work left side to correspond with right.

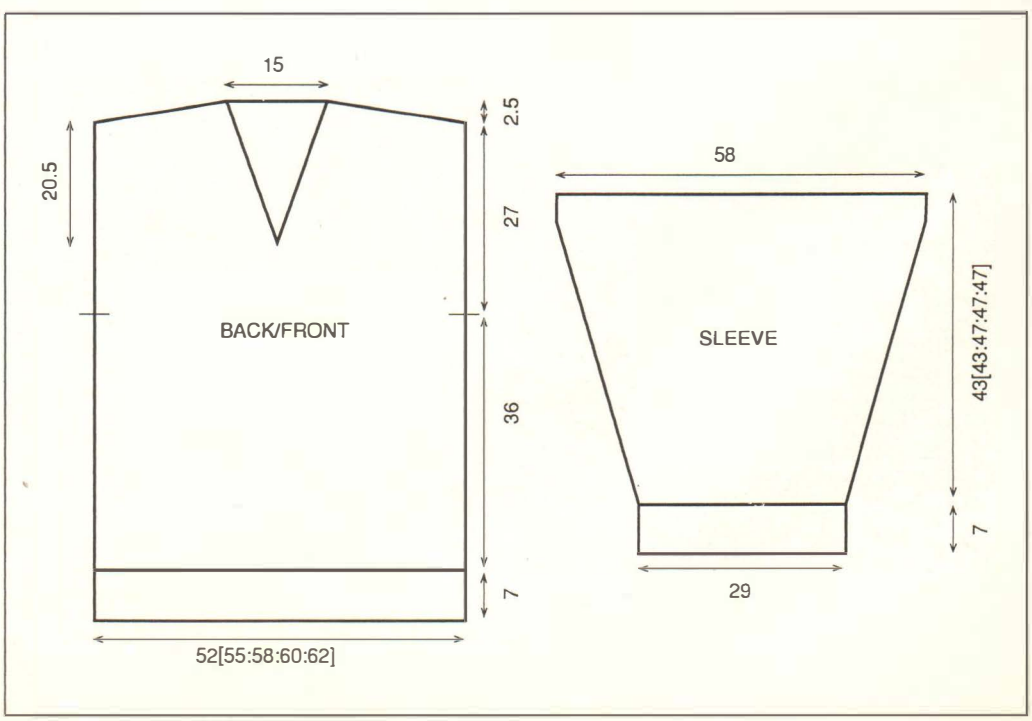
FRONT
Work as given for back until RC shows 10. Start and work in patt from Intarsia chart. *At the same time* when RC shows 130, place a marker at each edge. K until RC shows 156.

SHAPE NECK
By using separate balls of MC, both sides of neckline can be worked simultaneously. Keeping Intarsia patt correct from chart throughout, dec 1 st at neck edge (both sides, so first dec will be over centre 2 sts — 1 to left and 1 to right of centre '0') on next and every foll 4th row 20 times in all. K until RC shows 240. Cast off rem 50[54:58:61:64] sts at each side.

SLEEVES
With RB in position set machine for 1x1 rib. Push 78 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back to *.
Set RC at 000. Using MC and MT, K0[0:6:6:6] rows. Inc 1 st at each end of next and every foll 4th row 39 times in all. 156 sts. K until RC shows 156[156:170:170:170]. Cast off.

NECKBAND
Join right shoulder seam.
With RB in position set machine for 1x1 rib. Push 65 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using A, cast on and K3 tubular rows. Using MT-4/MT-4, K3 rows. Using B, K1 row. Using C, K1 row. Using D, K1 row. Using MC, K6 rows. Transfer sts to MB. With right side facing, pick up sts from left edge of front neck and hang evenly along the row. Using MT, K2 rows and WK.
With RB in position set machine for 1x1 rib. Push 117 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for first part of neckband, completing by picking up rem half front and back neckline. Complete as given for first part of band.

TO MAKE UP
Block and steam press pieces to correct measurements. Darn in ends of Intarsia patterning. Join 2nd shoulder seam. Finish neckband by backstitching through last row worked in MC, overlapping centre front edges as shown. Join neckband seam. Set in sleeves between markers. Join side and sleeve seams.



ELECTRONIC PASSAP® PEOPLE

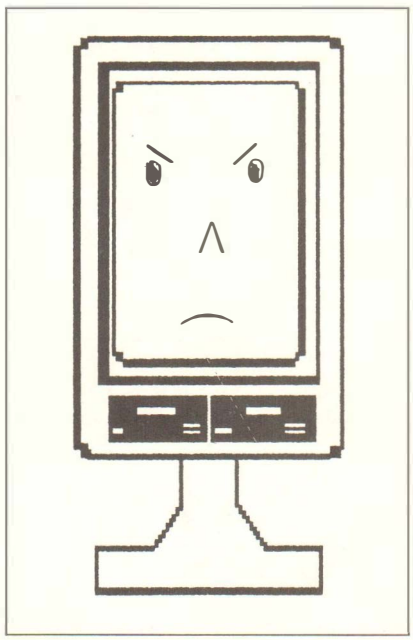
Creation 6 and the computer

by GRACE HAYWARD

Every moment I have to spare finds me seated in front of the computer, absolutely fascinated by this design facility. Of course I experience problems from time to time, but at these times I am even more determined to find the answers. I usually do, with the help of Scott of 21st Century Computers, Peterborough — Tel: 0733 897447.

HANDKNIT TO PASSAP KNIT

This week's project has been to put all the designs from the *Beatrix Potter's Knitting Book* on to the computer hard disk ready to knit garments for my grandchildren. The book is by Pat Menchini, published by Frederick Warne, originally for hand knitting. The illustrations are lovely and most lend themselves to machine knitting, although, because of the Passap system of knitting, they probably come up larger than they were intended to. This can be overcome to some extent by choosing an appropriate stitch technique — ie BX↔/LX (180), fine yarns and SS approx 5. When I become more knowledgeable about Creation 6 I may find I can reduce handknit designs without losing too much detail, but all that is in the future.



I thought those of you who are feeling your way with Creation 6 might like to hear about my experiences when attempting to add Tom Kitten to my file of patterns in the computer.

STORING A DESIGN LARGER THAN THE MAGNIFIED SCREEN

Please see boxed instructions below.

If figures at top left under the picture of a mouse do not agree — ie. 1. 1. — then take the cursor over to far right of screen and place it on left directional arrow. Depress left mouse (DLM) and holding it down, watch the small box on screen move as far as possible to the left. Now, place cursor on bottom arrow, DLM and hold down. Watch the small box move to the bottom of the screen. Place the cursor to bottom left square again and figures should now agree — 1. 1. It is important to, so to speak, wind the screen back to the beginning to start a new design.

Tom Kitten used three colours. I decided to leave the screen as it was for the main colour. I chose a brown for colour two and a rust for colour three — for the tabby stripes.

A WORD OF WARNING

In the early days of your experience, record from which palettes you select colours in case you need to rub out and pick up the right colour again. It is a problem easily overcome when you are more experienced, but a time waster and something to be avoided in the early days. Either count the palette strips or make a note of the colours on the palette from which you choose.

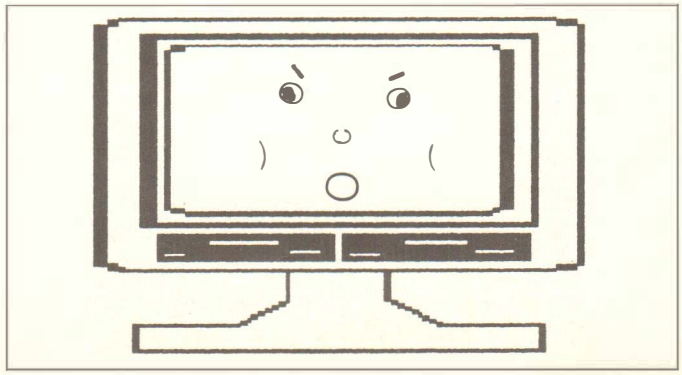
'DRAWING' THE PATTERN

It was immediately obvious that Tom Kitten was too large to fit on my visible, magnified screen and I would need to move the screen up as the design grew. Nervously I chose a brown for the pencil and proceeded to fill in the grid. When I had filled the visible screen I placed the cursor on the vertical directional arrow, DLM and watched the small box rise to the point where there was space for me to continue the design. I completed the brown area of Tom Kitten. I then went to the rust and changed colour. This time I followed the chart from top to bottom. When I ran out of screen I went to the bottom directional arrow and moved the box down.

SAVING THE DESIGN

Having completed the design I then had to 'SAVE' it. I must admit, having put so much time into Tom Kitten I was worried in case I

Design a Pattern ..... Depress Left mouse button (DLM)
Magnify ..... DLM
Box to bottom left screen .. DLM
Screen now has a grid. Cursor to bottom left square.



lost him. I can tell you now that I lost and redrew him three times before he was saved successfully. It was entirely my own fault. If anyone can be confused by the manual, I can!

Relating my experiences may prevent you making the same mistakes. I feel there must be others like me, or am I the only stupid 'oldy' trying to keep up with modern day technology? I tried very hard to follow page 67 of the manual. Now, I thought I was a dab hand at saving or storing my designs, so imagine my disgust (with myself) to find that each time I only managed to save half of Tom Kitten, or a complete Tom Kitten with thick lines to his right which became part of the design. I knew something was wrong when the storing process was not followed by the Colour Display (page 78). I decided to rely on common sense and logic and followed this formula:

1. Cursor on STORE.
2. Write in the chosen name (BPPATT8 — ie. Beatrix Potter, pattern 8).
3. Cursor on STORE in pop up menu.
4. Box on screen to bottom left of design. Make sure you can actually see all four lines of the box. The bottom and left lines are actually sitting on the first stitch and row of the design.
5. Depress the right key of mouse (DRM) and keep it pressed while you move the screen to the left. Release the button now.
6. Cursor on the vertical directional arrow and move the box up the screen while DLM button. Stop just above the top of the design.
7. Cursor on screen. The large box appears again, but this time you know it is fixed in the left corner. This means you are now able to move it up the screen to the top of the design, finishing on the last line. You have encompassed the whole design which is now inside the box.
8. Keep the mouse very still while you press the left button to STORE the design. STORED will come on the screen followed by the colour display.
9. Cursor on 'Undo last step,' DRM (page 25).

Cursor on 'Clear screen' (page 54), DLM DLM (twice).

Cursor on RETRIEVE (page 83), DLM.

Cursor on '?' to list your designs stored, DLM.

Cursor on new design, DLM.

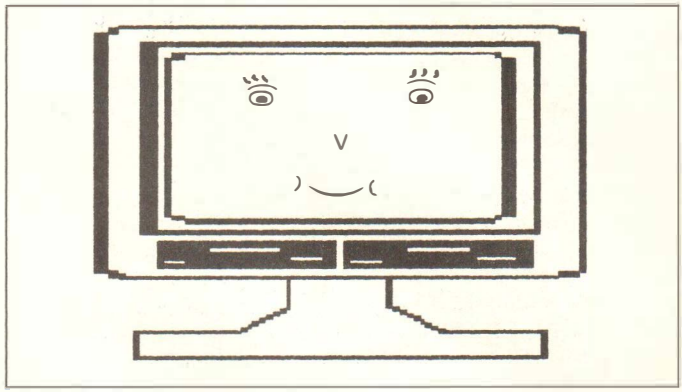
Cursor on RETRIEVE in Pop up menu, DLM.

Cursor on screen. Place box. DLM. Now check design before knitting it.

Use the same process when storing a design wider than the visible magnified screen. *You must fix the whole box* in the left corner by depressing the right key and moving off the screen whilst still depressing it. Release it when you are in the black area. Come back on screen without touching any buttons. Now you can move right across to the right and travel up the screen by using the directional arrows.

Well, I hope my experiences are helping those of you who, like me, are not 'computer literate' and feel a little isolated from this new world of design. I certainly do not miss inking designs on cards and then asking the Reader to accept them!

My Tom Kitten sweater is watching me and I must say it was all worth while. Next time I will work much faster. There is nothing like 'DOING' to learn. Talking about it is never enough!



Teaching Pattern — Passap/Pfaff Lace and Tuck Summer Top

Illustrated on page 47

Read Grace's Passap Knitting feature on page 37 before knitting this garment

MACHINES: *These instructions are written for Passap/Pfaff Electronic 6000 and all Duo machines with Deco unit*
YARN: *Christiana Wools Calico 2/19*
FIBRE CONTENT: *30% Cotton, 70% Acrylic*
COLOUR: *We used Cerise*
STOCKISTS: *To obtain this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS*

SIZE
To suit bust 91-96cm.
Finished measurement 102cm.
Length 63cm.
Sleeve seam 33cm.

MATERIALS
Christiana Wools Calico 2/19.
1 x 500g cone.
1.5 metres 2cm wide elastic.

MAIN TENSIONS
40 sts = 21cm, 60 rows = 8cm, measured over tuck patt (patt A) using 2 strands together throughout (SS approx 4/4).
40 sts = 13cm, 40 rows = 10cm, measured over lace patt (patt B) using 3 strands together throughout (SS approx 5½/5½).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 62.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

DECO PATTERN
Punch card before starting to knit.

PATTERN NOTE
ELECTRONIC MACHINES:
Program as foll:
Switch on electronic box.

Prog		ENT
Erase		ENT
Cast On	2	ENT
All St Patt	NO	
St Patt 'A'	1131	ENT
Alter	NO	
Knit Tech	140	ENT
Enl/Pos	NO	
Test	NO	
All St Patt	NO	
St Patt 'B'	1009	ENT
Alter	NO	
Knit Tech	256	ENT
Enl/Pos	NO	
All St Patt		ENT
Form	NO	
L.ND+90	75	ENT
Start Cast On		ENT
Start Pos		ENT
Cast On	ABC	
St Patt 'A'		ENT

Pushers on FB to RP. (Always follow instructions on screen). Locks GX/SX Empty Row, K to L. ENT ENT Empty row, K to R. Set locks as directed (ie. N/KX)

DUO MACHINES
PATTERN A
Arrange Ns and pushers as shown in Diagram 1 N/AX← K2 rows, N/AX K2 rows — these 4 rows form patt and are rep throughout.
PATTERN B
N/HX, K2 rows both locks, K2 rows front lock alone — these 4 rows form patt and are rep throughout.

SPECIAL NOTE
RC refers to manual row counter on front lock.
DUO MACHINES
The tuck st fabric given for patt A is slightly different from the garment illustrated, but any 4 row tuck stitch can be substituted as desired.
A Passap cast on comb was used for weighting the fabric.
Note: different stranding of yarn used for different patterns. Wind off several balls before starting to K. Thread 1 end from each of 2 balls through the same tension mast and into locks, treating as though they were the one yarn throughout. For lace patt, thread one end from each of 3 balls through the 2nd tension mast and treat as though they were the one yarn throughout.

BACK AND FRONT ALIKE
ALL MACHINES
(Electronics not required yet).
Use 2 ends MC (see notes). Handle down. Blue or orange strippers. Set Ns from 75 to L of centre on FB to N 75 to R of centre and corresponding Ns on BB to WP. Using MC, locks N/N, SS-/2¾, K to L. Insert cast on comb and remove strippers. Locks CX/CX, SS 4, K2 rows. Locks at L. Locks N/N, K1 row. Replace strippers.
ELECTRONIC MACHINES
Program and set for patt A (see patt note).
DUO MACHINES
Arrange pushers as shown in Diagram 1 and work in patt A (see patt note).
Set RC at 000. Blue or orange strippers. SS -/4 K until RC shows 118.
ELECTRONIC MACHINES
Switch off box.
ALL MACHINES
Break yarn and replace with 3 strands (see notes). Black strippers.
Set RC at 000. SS 5½/5½, locks N/GX, K8 rows on BB.

DIAGRAM 1

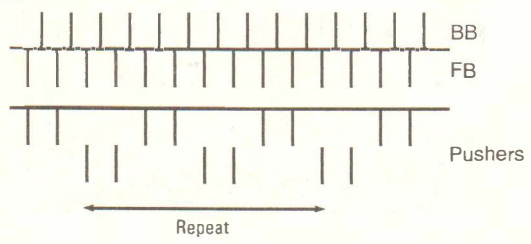
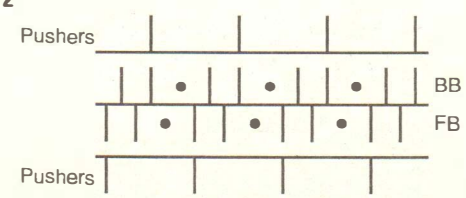
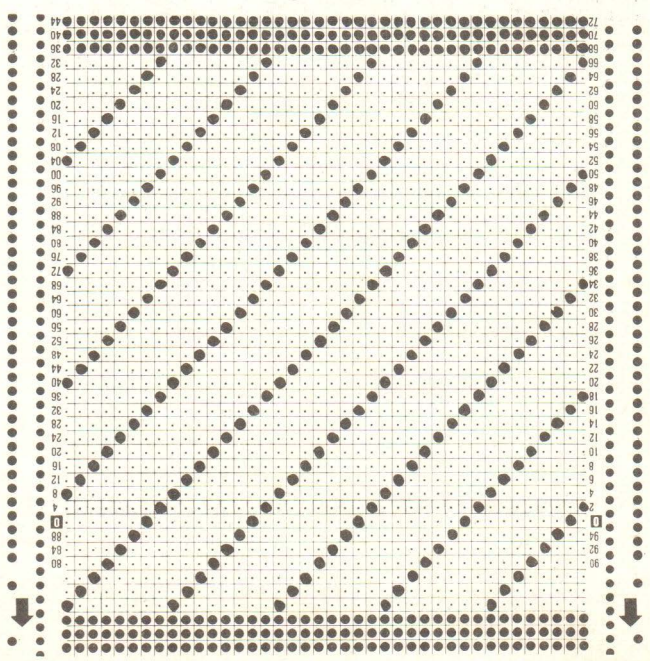


DIAGRAM 2



DUOMATIC MACHINES — PATTERN B



Locks GX/N, K8 rows on FB. (The sts on BB may appear to be coming off the machine, but don't be tempted to touch them. K carefully and smoothly and they will be quite safe). Transfer all sts from FB to BB, leaving empty Ns and pushers in WP on FB.

ELECTRONIC MACHINES

Box on. Touch fast forward (ie bottom left button) until program is on screen —NO. ABC button to select patt B — ENT. Follow screen directions but on command Empty Row, K to L with yarn and black strippers, locks N/SX, SS 5½/5½. ENT ENT Empty row, K to R as before. (This allows you to select the pushers for patt 2 and at the same time to work 2 K rows on BB. Follow screen directions (ie. locks BX/LX, pushers on BB in RP. Lace is made by K 2 rows with yarn and 2 rows without yarn).

DUO MACHINES

Black strippers. SS5½/5½, locks N/GX, K2 rows. Place card reader to centre of machine and place card to '0'. Pushers to RP. Place trip to L edge of work. Take Deco on '0' from L to R and attach to front lock. Deco on 4. Locks N/HX.

This type of lace fabric is worked as follows:

The garment has been transferred to BB. The Ns and pushers on the FB are left in WP. The Deco picks out the lace design on the FB and *at the same time* knits across the BB when you take the locks to L. When you take the locks to R it knits across the BB only. Then detach the front from the back lock and take it from R to L and back to R. This releases the sts that form the design and creates the lace. You can see that although you have made 4 passes, 2 with locks together and 2 with front lock only, you have only K 2 rows of fabric.

ALL MACHINES

Black strippers SS 5½ BB and 3 FB.

Set RC at 000. Using MC, K until RC shows 208.

SHAPE ARMHOLES

Put away 20 pushers on each edge of FB and 20 pushers on R edge of BB. Cast off 20 sts at beg (ie. R edge of BB) of next row. Put away 20 pushers on L edge of BB. Cast off 20 sts at beg of next row.

ELECTRONIC MACHINES

Change the width of work by touching COR button. Overwrite L.ND and R.ND 75 and change to 55 —ENT.

ALL MACHINES

Set RC at 000. K until RC shows 172.

ELECTRONIC MACHINES

Switch off box.

QUICK AND EASY CAST OFF — ALL MACHINES

Place a marker on 30th st on either side of centre '0'. SS 5½/5½. Leave the empty Ns on FB in WP. K to L. Lower the FB. Using the 1:1 orange tool, draw the knitting towards the FB to expose the 'proper' sts on BB. Working from R to L on BB and using the yellow crochet tool, crochet each st into the next *but* leave the sts on the Ns. Break yarn and pull through last st on L. Close the beds and push all the Ns on the BB to their highest position. Hold the knitting with the L hand under the machine and with the back of the tool, bring all the Ns to RP, so releasing the knitting from BB. Rep on the FB.

SLEEVES

Use 3 strands together. Handle down. Blue or orange strippers. Set Ns from 60 to L of centre on FB to N60 to R of centre and corresponding Ns on BB to WP. Locks N/N, SS 2/2, Using MC, K to L. Insert cast on comb and remove strippers. Locks CX/CX SS 3½/3½, K2 rows. Locks N/N SS 4/4, K to R.

Black strippers SS 5½/5½, locks N/GX, K8 rows. Locks GX/N K8 rows. Locks N/N SS 4/4, K2 rows. Break yarn.

Blue or orange strippers. 2 ends together. Set machine/program for patt A (see note).

Set RC at 000. SS 4/4, K until RC shows 168. Break yarn. Use 3 strands together throughout. Black strippers, locks CX/CX, SS 5½/5½, K16 rows. Transfer FB sts to BB. Locks N/GX, K2 rows. Set machine/program for patt B.

Set RC at 000. SS 5½BB, 3½ FB, K until RC shows 60. Place a marker at centre. Cast off as given for back and front.

NECKBAND

Handle down. Blue or orange strippers. Push 150 Ns on FB and corresponding Ns on BB to WP. Arrange Ns as shown in Diagram 2. (Electronics not required). Locks N/N, SS 2/2, using MC (2 strands), K to L. Arrange pushers as shown in Diagram 2, SS 3½/3½.

ELECTRONIC MACHINES

Locks AX/LX.

DUO MACHINES

Locks AX/AX.

ALL MACHINES

K4 rows. Rack 1 full turn to R (clockwise), locks N/N, K1 row (to R). Rack 1 full turn L (anti-clockwise), K1 row. Locks EX/EX, K1 row. Bring all intervening NWP Ns to WP. Black strippers. Locks CX/CX, SS 5/5, K12 rows. Using WY, locks N/GX, K2 rows. Locks GX/N, K2 rows. Blue or orange strippers, SS 4/4, locks N/N,

K2 rows and release from machine.

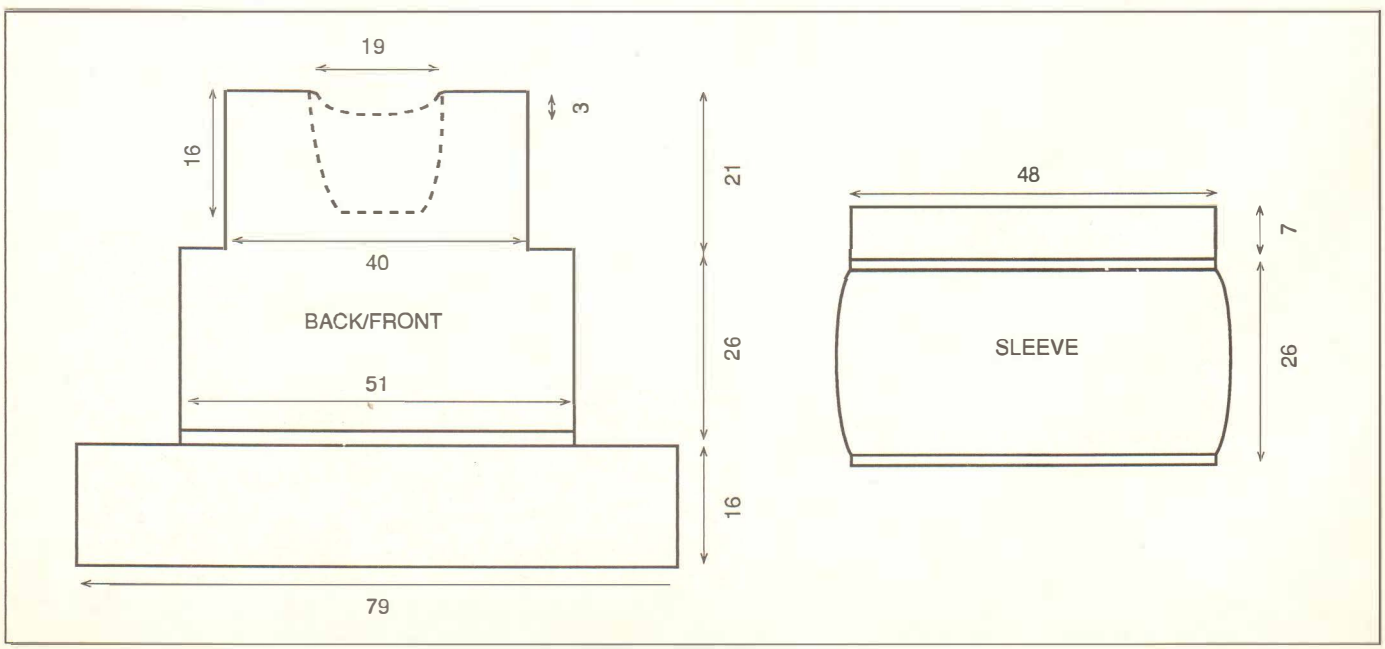
TO MAKE UP

Block and lightly steam pieces on wrong side to correct measurements.

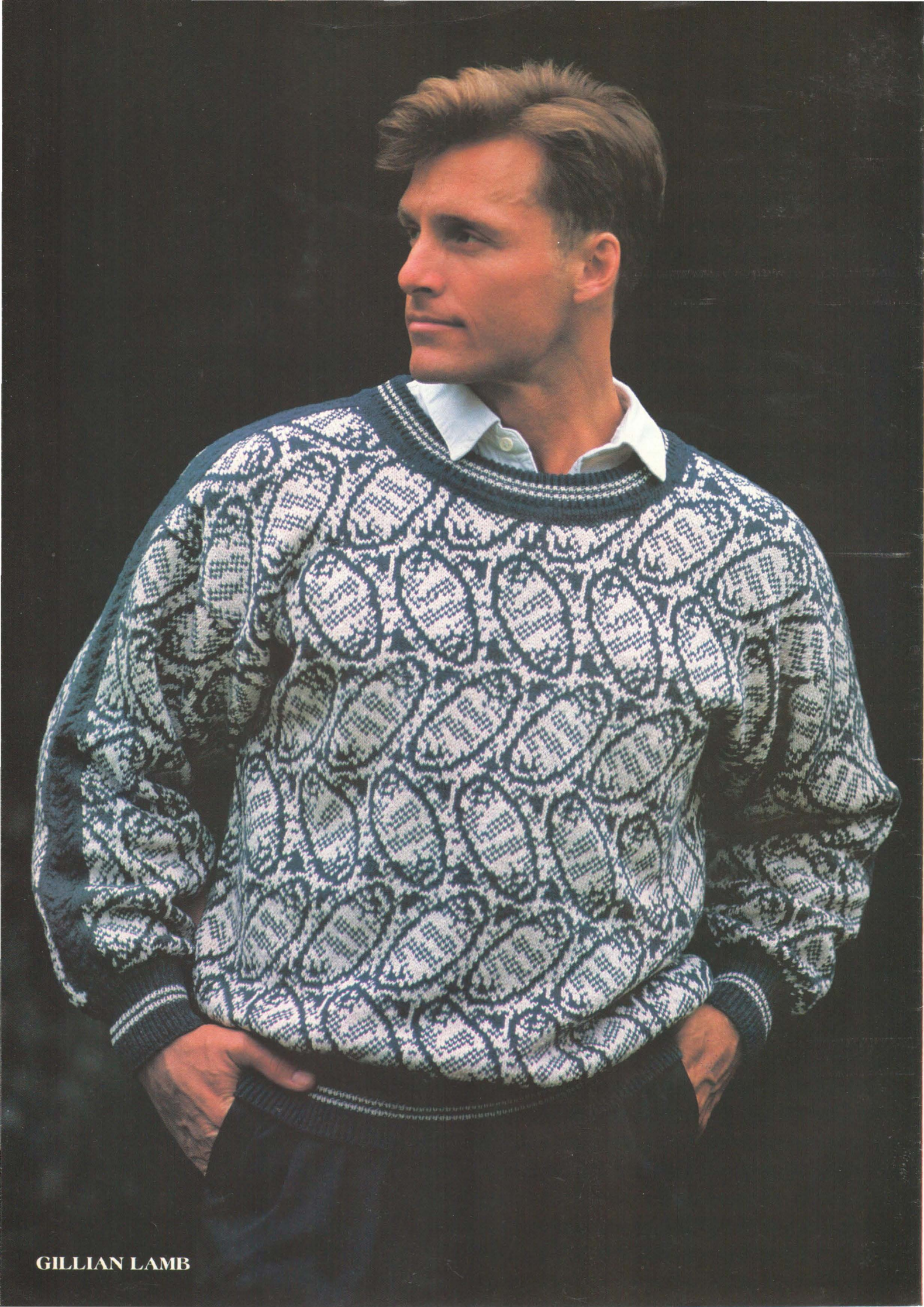
FINISH NECKLINE

Use pins to mark centre front and back. On the front, measure from the pin to depth of 16cm and place another pin. Mark the neckline curve (from neck width markers at top of work) with pins and then with a tacking line, using matching thread. Remove pins. Use a small swing stitch on the sewing machine to oversew the marked curve, or backstitch by hand. Cut away excess fabric close to stitching. Back neck worked as given for front, but only to a depth of 3cm from central pin. With right sides together, backstitch to join right shoulder. Pull back 2 rows of WY to open the neckband. Starting on left shoulder, enclose the cut neckline edge inside the neckband and pin in position evenly from right side, leaving inside neckband edge free. Finish right side by backstitching through open loops of last row worked in MC. Finish inside by slip stitching open sts down.

Join 2nd shoulder seam as for first. Join neckband seam. Place centre sleeve marker to shoulder seam and pin sleeve in place — the lace work should fit against the 20 sts cast off at the armhole. Backstitch in place. Backstitch side and sleeve seams, but leave elastic casings open. Cut elastic to required lengths, thread through casings and fasten off securely. Close casing openings. Gently pull the points of the neckband to make them stand out individually and steam lightly. Give final light press as required to seam lines.



GRACE HAYWARD



GILLIAN LAMB

'Top of the Range' — Man's Fair Isle and Cabled Sweater

MACHINES: *These instructions are written for standard gauge electronic machines — or for 24 st punchcard machines with adaptation to patt — and ribber*

MACHINES WITHOUT RIBBER: *See page 62*

YARN: *Yeoman Panama*

FIBRE CONTENT: *50% Cotton, 50% Acrylic*

COLOUR: *We used Navy (MC) and Cream (C)*

STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 31 High Street, Kibworth, Leics LE8 0HS*

SIZES
To suit chest 102 [107: 112] cm.
Finished measurement 112[117:122]cm.
Length 68cm.
Sleeve seam 53cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Panama.
1 x 500g cone in each of MC and C.

MAIN TENSION
32 sts and 33 rows to 10cm measured over Fair Isle patt (tension dial approx 9 = MT). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 62.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET/ PUNCHCARD PATTERN
Mark mylar sheet or punch card before starting to knit.

PATTERN NOTE
Machine set for Fair Isle, using MC in feeder 1/A and C in feeder 2/B throughout.

SLEEVES
Program patt to K 16 sts in centre in MC only, sts at each side in Fair Isle throughout. Work cable over centre sts in MC only as shown in Diagram 1. Wrap each side of MC strip as you would for a single motif to prevent gaps and latch up floats across the middle.

PUNCHCARD MACHINES
Garment can be worked as given omitting cable panelling on sleeves — ie. will be all-over Fair Isle pattern. As pattern is written for electronic machines, when 'program patt' is seen, insert punchcard and lock on first row. Remember to release card when instructed to work in Fair Isle.
At 'Shape neck', note punchcard patt row so patt can be reset to this row when completing 2nd part of neckline.

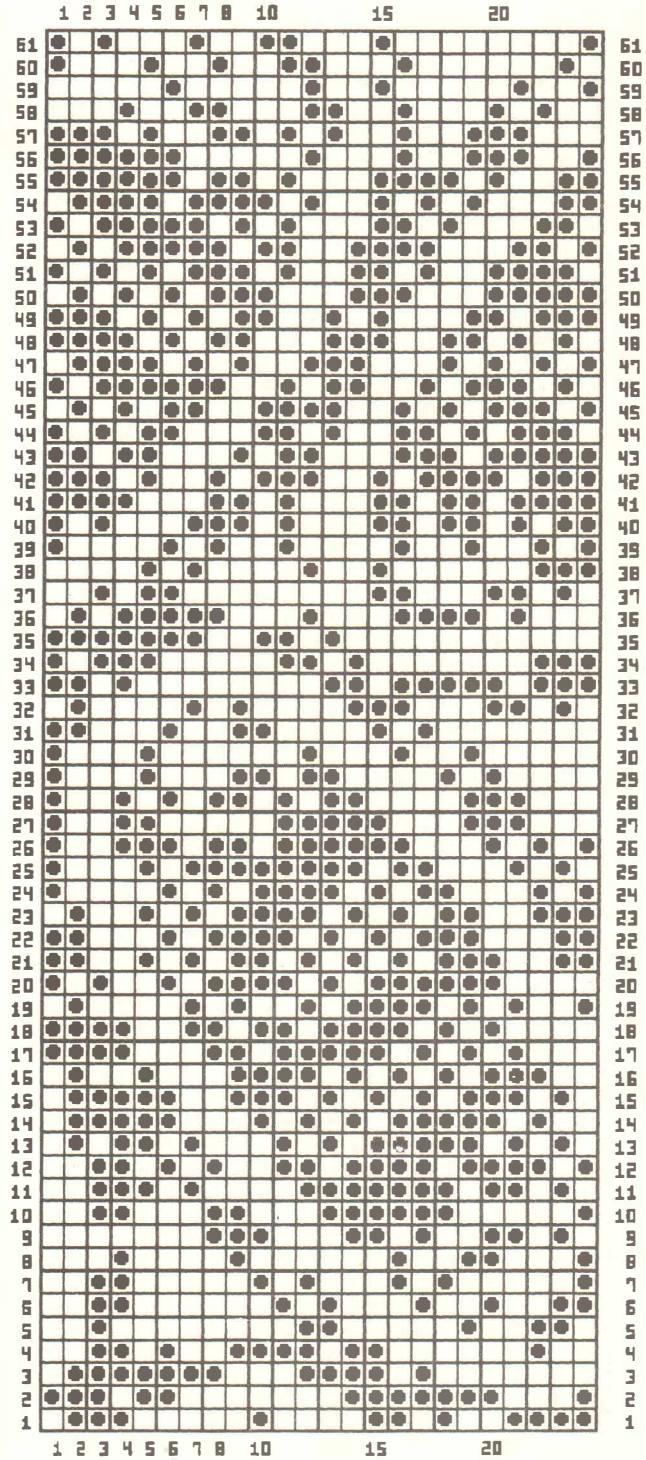
BACK
With RB in position set machine for 1x1 rib. Push 177[185:193] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K14 rows. Using C, K2 rows. Using MC, K2 rows. Using C, K2 rows. Using MC, K 14 rows. Transfer sts to MB*. Inc 1 st. 178[186:194] sts.
Set RC at 000. Using MC and MT, program patt, set carr to select/memorise and K1 row. Work in Fair Isle patt (see patt note) throughout. K until RC shows 112. Place a marker at each edge.
Set RC at 000. K until RC shows 90.

SHAPE SHOULDERS
Cast off 60[64:68] sts at beg of next 2 rows. WK over rem 58 sts.

FRONT
Work as given for back until RC shows 60 *after* edge markers have been placed.

SHAPE NECK
Note patt row. Using nylon cord, K 30 sts at centre and 74[78:82] Ns at L by hand, taking Ns down to NWP. Cont on rem 74[78:82] sts at R for first side. Dec 1 st at neck edge on next 14 rows. 60[64:68] sts. K until RC shows 90.

Continued on page 51



MONICA BYWATERS

Continued from page 49

SHAPE SHOULDER
Cast off rem 60[64:68] sts. CAR. Unravel nylon cord over 30 sts nearest carr. WK. CAR. Reset patt to noted row. Unravel nylon cord from sts at left, bringing Ns down to WP. Set carr to select/memorise without K and take to left. Set carr for Fair Isle, reset RC at 60 and work left side to correspond with right.

SLEEVES
Push 122 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using nylon cord, K1 row. Program for sleeve patt (see patt note). Using MC and MT, set carr to select/memorise for patt and K1 row.
Set RC at 000. Work in Fair Isle and cable patt (see patt note) throughout. K3 rows. Inc 1 st at each end of next and every foll 4th row 35 times in all. 192 sts. K until RC shows 152.

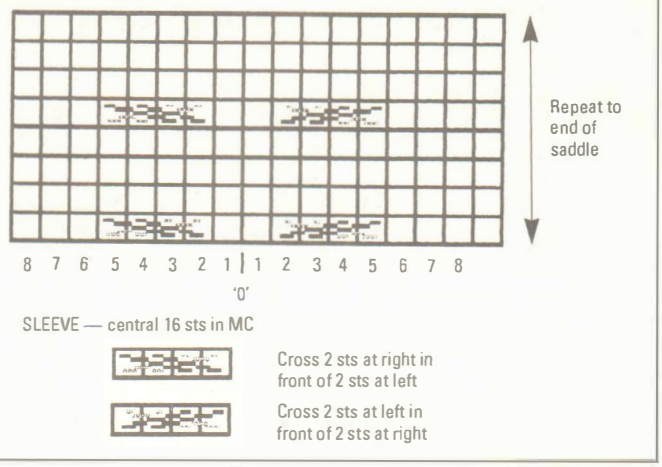
SHAPE SADDLE
Cast off 87 sts at beg of next 2 rows. 18 sts. Keeping cable patt correct throughout, K until RC shows 212[218:222]. Cast off.

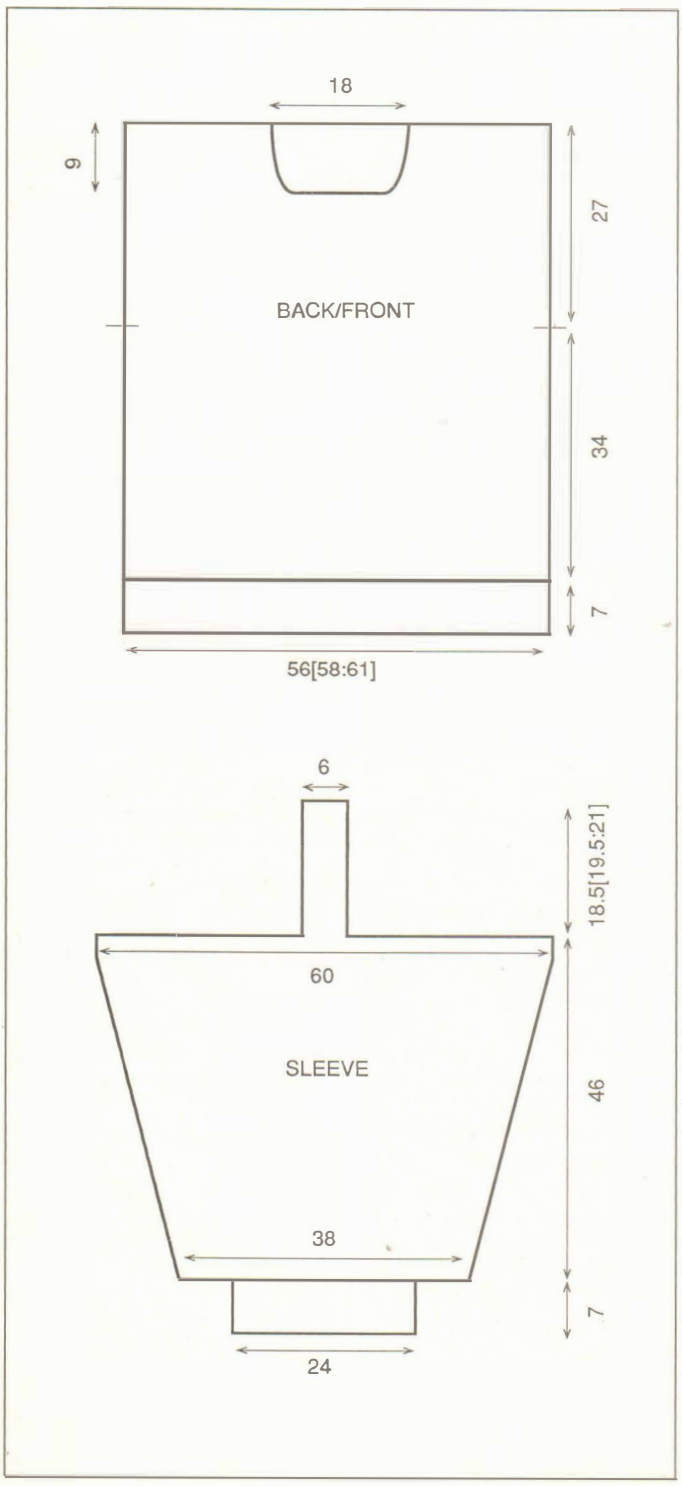
CUFFS
With RB in position set machine for 1x1 rib. Push 77 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back to *. With wrong side facing, pick up sts from below WY at bottom sleeve and hang on to Ns, dec 45 sts evenly along the row. Using MC and MT, K1 row.
Cast off.

NECKBAND
Set in right sleeve between markers and join edges of saddle to shoulder edges. Set in half of left shoulder and join front half of saddle to front shoulder.
With RB in position set machine for 1x1 rib. Push 187 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K22 rows. Using C, K2 rows. Using MC, K2 rows. Using C, K2 rows, Using MC, K4 rows. Transfer sts to MB. With right side facing, pick up neckline edge and hang evenly (incl top of saddles) along the row. Using MT, K4 rows and WK.

TO MAKE UP
Block and lightly steam pieces to correct measurements. Join rem half saddle to rem open shoulder and complete sewing in same sleeve. Join side and sleeve seams. Finish neckband by backstitching through last row worked in MC. Turn band in half on to inside and slipstitch down. Give final light press along seams from wrong side.

DIAGRAM 1


Repeat to end of saddle
8 7 6 5 4 3 2 1 | 1 2 3 4 5 6 7 8
'0'
SLEEVE — central 16 sts in MC
Cross 2 sts at right in front of 2 sts at left
Cross 2 sts at left in front of 2 sts at right



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Singer/Superba Teaching Pattern — Baby Matinée Set with Shawl

Illustrated on page 50

When deciding to knit garments using a racking pattern, most knitters envisage a chunky style pattern perhaps for a man — in fact, very delicate fabrics can be knitted using both beds and a racking pattern. This set would please any new mother or grandmother and is worked in a very simple racking pattern and a fine yarn. Although the yarn used is 100% Acrylic and would not normally be pressed when making up, it is important especially with the shawl to steam press the pieces — otherwise the edges of the garments will curl up. I pressed all the pieces excluding the ribs before making up. If you have a steamer, then this works very well on acrylics, taking out the curl without flattening any texture.
The set has been worked using Bramwell's Duo Magic and can be knitted using less than 1 x 500g cone of yarn, making it economical for those who knit for profit. Don't forget, however, that there is quite a time required for sewing up and finishing off when knitting for babies and there is also the extra expense of purchasing pretty ribbon and buttons for an attractive finish to the set.

MACHINES: *These instructions are written for all Singer and Superba double bed machines*
YARN: *Bramwell Duo Magic*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used White (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to F. W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Accrington, Lancs BB5 5TU*

SIZE
To suit chest 46cm.
SHAWL
Finished measurement approx 64cm square.
MATINEE JACKET
Finished bodice measurement 43cm.
Length 22.5cm.
Sleeve seam 13cm.

MATERIALS
Bramwell Duo Magic.
1 x 500g cone in MC.
3 metres narrow ribbon.
3 small buttons.
4 ribbon bows.
2.5mm crochet hook.

MAIN TENSION
28 sts and 48 rows to 10cm measured over patt after pressing (tension dial approx 5/5 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 62.

NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Flow combs alt. Arrange Ns for patt as shown in Diagram 1. K2 rows, rack 2 numbers L. K2 rows, rack 2 numbers to R. These 4 rows form patt and are rep throughout.

SHAWL
CENTRE PIECE
With FB in position set machine for full needle rib. Push 140 Ns on BB and corresponding Ns on FB to WP. CAR. Using MC, cast on and K3 circular rows. Using MT-2/MT-2, K1 row.
Set RC at 000. Arrange Ns for patt and work in patt throughout (see patt note). Using MT, K until RC shows 240. Transfer sts to BB and cast off.

BORDER
Push 40 Ns on BB to WP. Using WY and MT, cast on and K a few rows ending CAR. Transfer sts for patt (see patt note) and K2 rows.
Set RC at 000. Using MC and MT, work in patt throughout and K until RC shows 1410. WK.

TO MAKE UP
Block and lightly steam pieces to correct measurements. Graft 2 ends of border together by hand and stitch border evenly to centre piece, gathering border at corners. Using MC, work 2 rows double crochet around edge of frill and give final light press. Stitch ribbon bows to corners as shown.

HAT
With FB in position set machine for 1x1 rib. Push 84 Ns on BB and corresponding Ns on FB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 circular rows. Using T1/1, K10 rows. Transfer sts for patt (see patt note).
Set RC at 000. Using MT, start and work in patt throughout. K until RC shows 48. Cast off 28 sts at beg of next 2 rows. 28 sts. K until RC shows 96. Cast off.

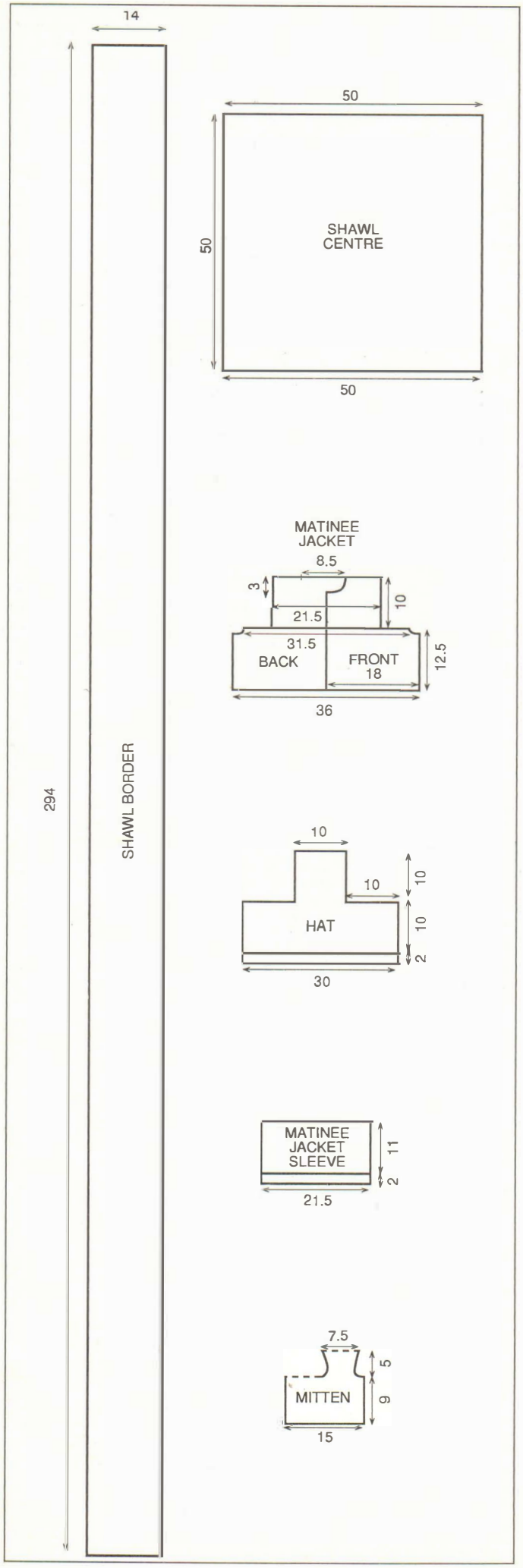
TO MAKE UP
Block and lightly steam pieces to correct measurements. Join back crown seams. Work 2 rows double crochet around bottom hat edge, dec slightly on 2nd row to gather. Sew on ribbon ties — OR — a safer method for baby is to work a button loop at one side of hat and sew on button to correspond. Ribbon bows can then be sewn either side of hat to decorate if desired.

MITTENS
With FB in position set machine for full needle rib. Push 42 Ns on BB and corresponding Ns on FB to WP. CAR. Using MC, cast on and K3 circular rows. Using MT-2/MT-2, K1 row.
Set RC at 000. Arrange Ns for patt and work in patt throughout (see patt note). Using MT, K until RC shows 20. WK.
Push FB Ns to NWP and hang work with wrong side facing on to BB Ns only. Using MC and MT, K2 rows. Transfer 2nd and every foll alt st on to its adjacent N, leaving empty Ns in WP. K22 rows (K1 extra row for 2nd mitten). Set carr for HP and push 21 Ns at left (right for 2nd mitten) to HP. Push 1 N nearest carr to HP on next 12 rows. Push 1 N at opposite side to carr (ie. leaving 21 Ns originally in HP in HP throughout) to UWP on next 12 rows. WK over rem 21 sts. CAL. Set carr so HP Ns will K and WK over rem 21 sts.
Work 2nd mitten alike, noting difference in rows to reverse shaping.

TO MAKE UP
Block and lightly steam pieces to correct measurements. Graft palm seam. Join side seam. Thread ribbon through eyelet holes, draw up and tie in a bow. Work 2 rows double crochet around mitten edge.

MATINEE JACKET
BACK
With FB in position set machine for full needle rib. Push 100 Ns on BB and corresponding Ns on FB to WP. CAR. Using MC, cast on and K3 circular rows. Using MT-2/MT-2, K1 row.
Set RC at 000. Arrange Ns for patt and work in patt throughout (see patt note). Using MT, K until RC shows 60*.

DIAGRAM 1



SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows. WK over rem 88 sts.

TOP BODICE
Push 60 Ns to WP. With wrong side facing, pick up sts from below WY and hang on to Ns, dec 28 sts evenly along the row. Using MC and MT, K2 rows. Transfer 2nd and every foll alt st on to its adjacent N, leaving empty Ns in WP.
Set RC at 000. K 48 rows.

SHAPE SHOULDERS
Cast off 6 sts at beg of next 6 rows. Cast off rem 24 sts.

RIGHT FRONT
With FB in position set machine for full needle rib. Push 50 Ns on BB and corresponding Ns on FB to WP. Work as given for back to *. (K1 extra row for left front).

SHAPE ARMHOLE
Cast off 6 sts at beg of next row, K1 row. WK over rem 44 sts.

TOP BODICE
Push 30 Ns to WP. With wrong side facing, pick up sts from below WY and hang on to Ns, dec 14 sts evenly along the row. Work as given for back bodice until RC shows 39 (K1 extra row for left front).

SHAPE NECK
Cast off 6 sts at beg of next row. 24 sts. K1 row. Dec 1 st at neck edge on next and every foll alt row 6 times in all. 18 sts. K until RC shows 48 (K1 extra row for left front).

SHAPE SHOULDER
Cast off rem 18 sts.

LEFT FRONT
Work as given for right front, noting difference in rows to reverse shaping.

SLEEVES
With FB in position set machine for 1x1 rib. Push 60 Ns on BB and corresponding Ns on FB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 circular rows. Using T1/1, K14 rows. Transfer sts for patt (see patt note).
Set RC at 000. Using MT, start and work in patt throughout. K until RC shows 52.
Cast off.

TO MAKE UP
Block and lightly steam pieces to correct measurements. Join shoulder seams. Set in sleeves. Join side and sleeve seams. Work 2 rows double crochet around front and neck edge, incorporating 3 evenly spaced buttonholes on bodice front of 2nd row. Thread ribbon through eyelet holes, pull up slightly and tie in a bow. Sew on buttons to correspond with buttonholes.

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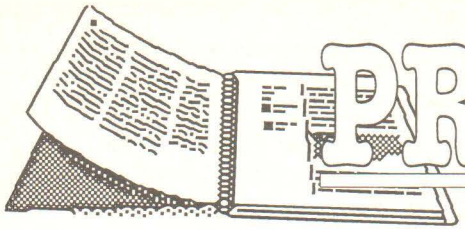


PROFIT IN PRINT

Ideas in print — assessment: selection and basic requirements

Have you ever looked at a published garment and thought 'I could do that'? Ever read an article, thinking that you have a 'new angle' on the topic? Or simply had an original idea that you've never seen published and would like to share (profitably of course) with others?

I suspect there are many readers who have one or more of these thoughts, but that's just what they remain — daydreams — after all, how do you go about getting 'something' into a magazine?

TALENT SPOTTING

A comforting thought for all hopeful contributors is that every editor is always on the 'look out' for fresh ideas and new talent. Magazines change and develop over time to keep up-to date, accommodating the changing taste of their readers and the nature of any 'industry' that they are associated with. They are also competitive — all knitting editors would like to have been the one who 'discovered' and 'encouraged' the talents of the likes of Kaffe Fassett, Jamie and Jessie Seaton or Sarah Dallas (to name but a few) — what a scoop!

The dictionary defines talent as 'special aptitude'; 'faculty' or 'gift', but in our context it can be much more basic, simply having the right idea at the right time and submitting it in an appropriate manner (we'll come back to this) to the 'right' place — ie. an element of luck can be involved.

CHOOSING THE PUBLICATION

Don't think we're trying to dissuade you from offering *PMK* your sparkling ideas — definitely not! However, in the interests of objectivity I must tell you that other magazines — not necessarily those which specialise in machine knitting — may be interested in your work. A look through the *Writers and Artists Yearbook* (your library will have a reference copy) could be very informative. This publication lists newspapers and magazines, book publishers etc with their details, some advice re contacting them and a precis of their special interests. It also gives some useful information re copyright, public library lending rights, tax etc for writers.

DEFINE YOUR CURRENT ABILITIES

Once you've selected the publication you would like to try first, think about what you want to do and ensure that you could fulfil your claims. For instance, don't offer studio ready artwork if you can't draw to save your life and don't have a tame artist who can translate your thoughts into pictures! Don't offer complex design ideas unless you have sufficient knowledge to translate those ideas into a pattern (written to your selected subject's 'standard format') or a written and illustrated article that can be readily understood by everyone. If your inspiration is for exciting textiles, but you've never written a pattern (and feel that you couldn't), you'd be best to offer:

i) New textiles — with diagrams and production methods and swatches — or

ii) An article about how you design and then produce your textiles (which would be more detailed than i) and may form the basis of a short series on the topic.

FIRST CONTACT

Having defined the area in which you feel most competent you need to think about what you want to show the editor (or technical editor, or knitting editor — search for the most apt 'title' within the magazine credit lines to reach the person who would deal with this aspect of the magazine). You need to write to them and tell them about your idea/creation/superb garment. They won't know either you or your work, so you also need to send something else which will show them your capabilities, standard of work and original approach to the subject.

PRESENTATION

A clear, clean presentation of your idea is all that is required. If you are going to present new textile ideas, then perhaps a small sample of one of the more original pieces, with some short notes about how it was made would accompany a precis of what you could offer — for example your 'introductory' envelope would contain:

1. Introductory letter — who you are and why you are writing (don't forget to ensure your name, address and a telephone number if possible are clearly shown on any and all pieces of paper or work that you send).
2. Article Precis:

Subject: Tuck Stitch in Colour

Contents: Basic Stitch structure: Introducing colour a) the physical 'how-to' aspect and b) designing for colour — first try outs; punchcard or electronic charts and developing them through to finished work.

3. Example of work: Could be a swatch with accompanying make up notes; a photograph of swatches (these don't need to be professionally done, just clear enough to be comprehensible) anything that ably demonstrates an example of your finished work in the context of what you are offering.
4. Not essential, but a nice touch, especially if you are eager to have your samples returned — an SAE (large enough to take whatever you want back!).

If you are offering new garment designs, then the contents would differ slightly. The letter (as in 1.) would be required. Then you need something to show the overall garment shape you are 'offering' — a sketch, diagram, photograph of one already completed, or, if you wish a completed garment. If you've done a drawing or a diagram, then you'll also need to enclose a swatch — to show the patterning and texture of the fabric the garment would be made in.

It makes the editor's life simpler if you also enclose a note stating what type of yarn was used and perhaps suggest a couple of alternative colourways as appropriate to forthcoming seasons — remember how far ahead we work — this August issue will be completed editorially at the beginning of June. September and October issues will probably be fully planned by the time August leaves the editor's hands.

To summarise: Choose your publication and a new and original 'angle' for your subject and design. Define your own capabilities and only 'offer' what you can deliver. Outline clearly and precisely what it is that you can offer, with an example of your standard of work.

Remember — if you don't try, you'll never know if you could 'Profit from Print'.

Next time we'll look in more detail at 'standard formats', originality and 'delivering the goods'.

NEXT MONTH

Perfect Man's Sweater is the title of an article and garment designed especially for Passap/Pfaff users by Irene Krieger. Based on a 'tale of the orient' this pattern has an interesting 'past'.

Money to keep you comfortably through your old age is the objective of Penny Wright-Thompson as she guides us through the options for Pensions.

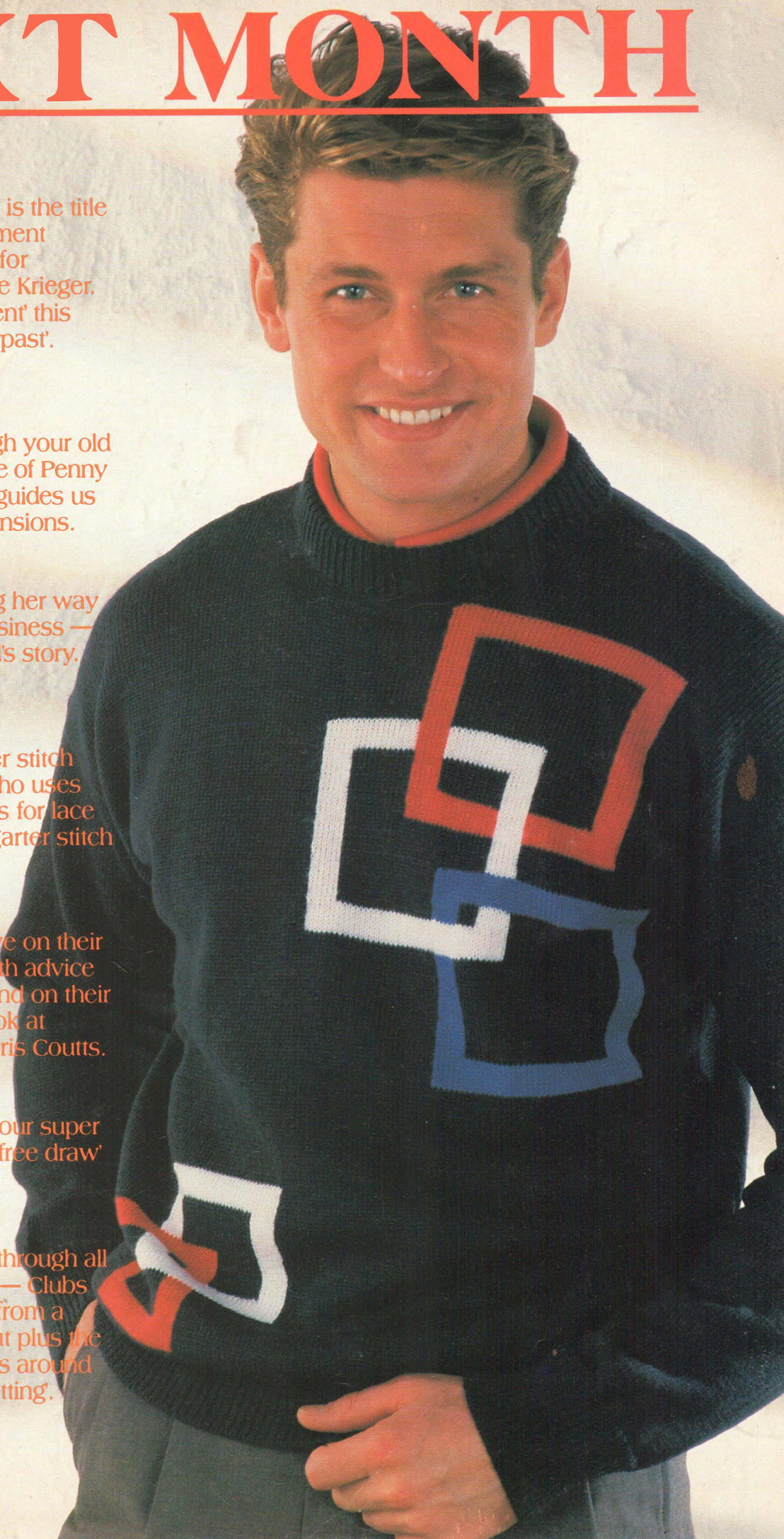
Knitting and designing her way into a successful business — read Trisha Whitfield's story.

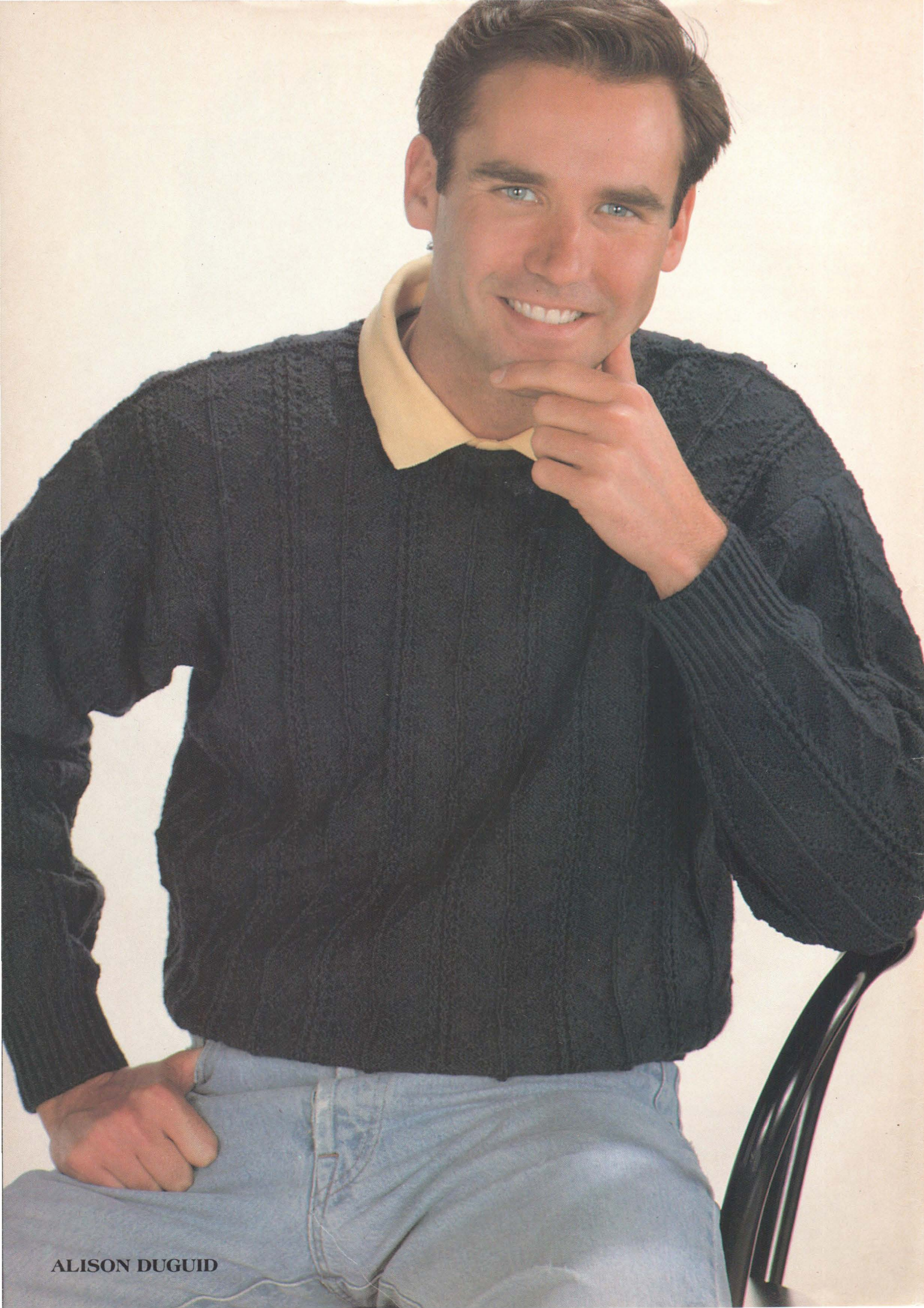
New ways with garter stitch from Marion Fey, who uses garter stitch patterns for lace and Fair Isle patterns for garter stitch in this concluding article!

Everyone can improve on their knitting methods with advice from Betty Abbott and on their techniques with a new look at holding positions from Doris Coutts.

Win, win, win with our super competition and 'free draw' gifts.

Sit back and browse through all our regular features — Clubs and Classes; News from a bookworm; Out and About plus the best and brightest patterns around for 'Profitable Machine Knitting'.





ALISON DUGUID

Singer/Superba — Man's Cabled 'Gansey'

Illustrated on page 56

MACHINES: *These instructions are written for Singer double bed machines. We used a Singer 2310*
YARN: *Brier Hey 5 ply Guernsey Wool*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Navy (MC)*
STOCKISTS: *To obtain this yarn, please write to Brier Hey, Mytholmroyd, Hebden Bridge, West Yorks HX7 5PF*

SIZES
To suit chest 102[107:112]cm.
Finished measurement 107[112:117]cm.
Length 67[67:71]cm.
Sleeve seam 50cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brier Hey 5 ply Guernsey Wool.
2 x 500g cones in MC.

MAIN TENSION
31 sts and 44 rows to 10cm measured over st st after washing and steam pressing (tension dial approx 6 = MT, yarn mast approx 8 and bed space 6). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 62.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

CABLE PATTERN
Arrange Ns as shown in Diagram 1. Set at ¼ pitch. K10 rows. *Bring up 4 Ns opposite cable position and K1 row. Drop the 4 sts/loops brought into WP on last row, returning empty Ns to NWP. Work cable crossover as shown in Diagram 2. Set crossed st Ns to HP, leaving carr set so that they will K (NRL down). K11 rows*. Rep from * to * throughout.

BACK
With FB in position set machine for full needle rib. Push 162[170:178] Ns on BB and corresponding Ns on FB to WP. Bed space 5. CAL. Using MC and T1, cast on. Using T3/3, K2 circular rows. Set RC at 000. MT-1/MT-1, K 30 circular rows. Transfer sts for 2x2 rib, resetting bed appropriately. K until RC shows 42. Transfer sts to BB arranging for cable patt (see cable note).
Set RC at 000. MT, start and work in patt throughout. K until RC shows 264[264:278]. CAR. Set carr for HP and push 105[109:113] Ns at opposite side to carr to HP. WK over rem 57[61:65] sts. CAL. Push 57[61:65] Ns nearest carr to UWP and WK. Cast off rem 48 sts.

FRONT
Work as given for back, noting difference in positioning of cable patt (see Diagram 1 and cable note), until RC shows 220[220:234]. CAR.

SHAPE NECK
Note position in cable patt sequence. Using a separate piece of MC, cast off 24 sts at centre. Set carr for HP and push rem 69[73:77] Ns at left to HP. Cont over rem sts at right for first side. K1 row. Dec 1 st at neck edge on next 12 rows. 57[61:65] sts. K until RC shows 264[264:278]. WK.
CAL. Reset RC at 220[220:234]. Set carr so HP Ns will K and keeping cable panel correct from noted position, work left side to correspond with right.

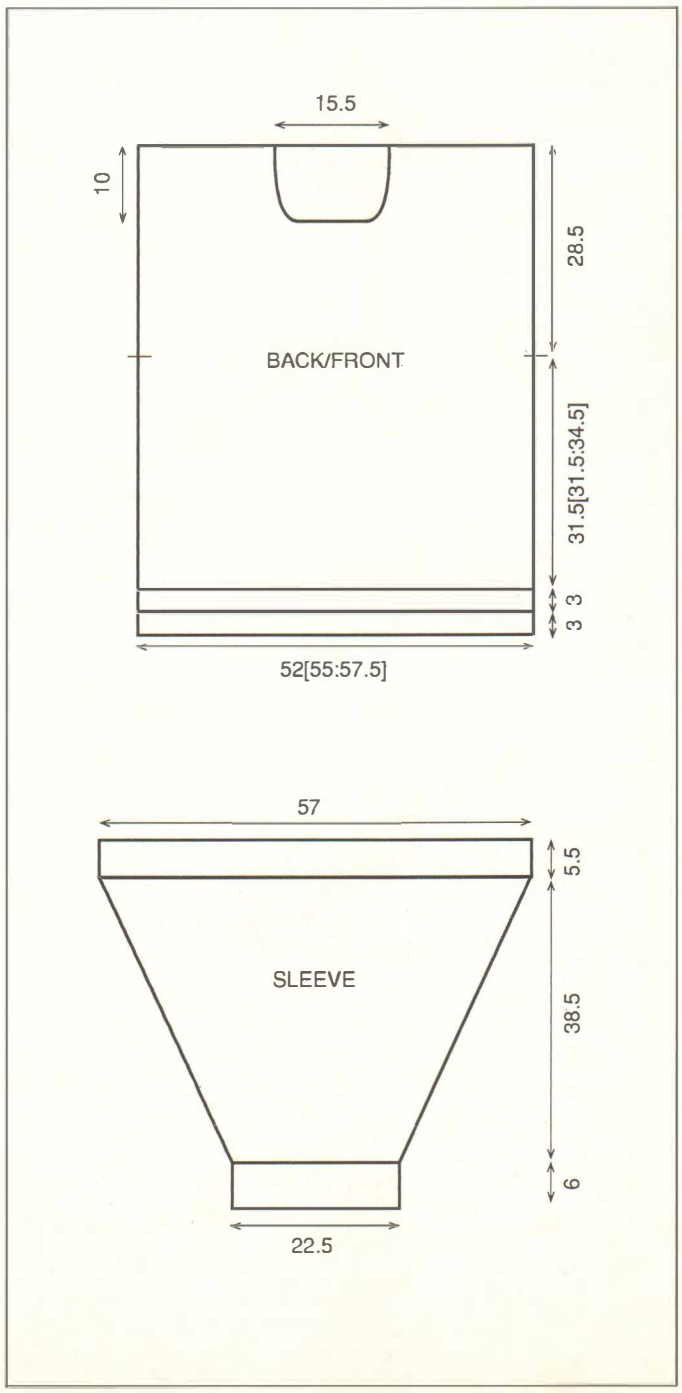
SLEEVES
With FB in position set machine for 2x1 (half pitch 'industrial') rib. Push 70 Ns on BB and corresponding Ns on FB to WP. Arrange Ns for 2x1 rib cast on. CAL. Bed space 5, using MC and T1, cast on. Using MT-1/MT-1, K2 circular rows. Rack for 2x1 rib knitting and K29 rows. Rack FB to right, set FB at MT+1 and K1 row. Transfer sts to BB.
Set RC at 000. Using MT and bed space 3, K2 rows. Inc 1 st at each end of next and every foll 3rd row 54 times in all. 178 sts. K until RC shows 170. Transfer sts for 2x2 rib. Bed space 6. Using MT+1, K12 rows. WK.

NECKBAND
With FB in position set machine for 2x1 (half pitch 'industrial') rib. Push 140 Ns on BB and corresponding Ns on FB to WP. Arrange Ns for 2x1 rib cast on. CAL. Bed space 5, using MC and T1, cast on. Using MT-2/MT-2, K2 circular rows. Rack for 2x1 rib knitting and K13 rows. Push empty Ns to WP. Using MT-1, K2 circular rows. Set both carr to K and K1 row. Bed space 6, set carr to circular and K2 rows. Using MT+1, K2 circular rows. Using MT+2/MT+2, K2 circular rows. Using MT+4/MT+4, K2 circular rows. WK in circular.

TO MAKE UP
Wash pieces and dry to damp stage. Block and then steam press pieces to correct measurements. Leave until completely cool and dry.

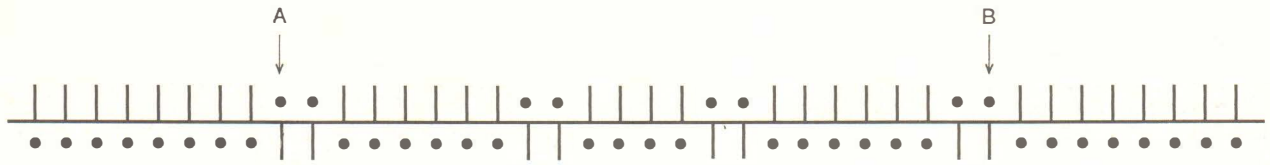
JOIN SHOULDER SEAM
With wrong side facing, pick up sts from right shoulder and hang evenly on to Ns, behind latches. With right side facing, pick up sts from corresponding shoulder and hang on to corresponding

Continued on page 59



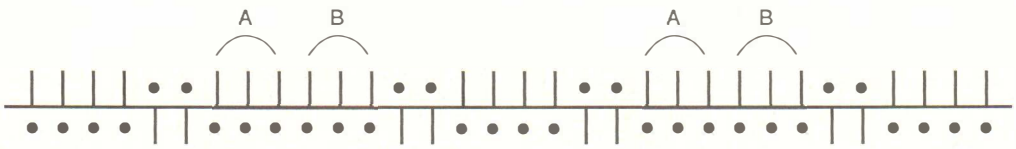
ANNE KENT

DIAGRAM 1



A = 27 Ns L of centre for front or R of centre for back
B = 51 Ns L of centre for front or R of centre for back

DIAGRAM 2



Cross 3 sts marked 'A' behind 3 sts marked 'B' (use two 3-pronged tools)

Continued from page 57

Ns, in hooks. Remove WY. Pull Ns back to WP, thus K last shoulder sts through first. Cast off.
Enclose neck edge within circular rows of knitting and finish by backstitching through last row worked in MC on right side and slip stitching open loops down on wrong side.
Join left shoulder seam as given for right.
Join neckband seam. Set in sleeves evenly.
Join side and sleeve seams.
Give final steam press to seams.

Man's Fair Isle Slipover in Larger Sizes

MACHINES: *These instructions are written for standard gauge punchcard machines with ribber*
MACHINES WITHOUT RIBBER: *See page 62*
YARN: *Brier Hey Shetland 4 ply*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Crag (MC), Antelope (A) and Spearmint (B)*
STOCKISTS: *To obtain this yarn, please write to Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF*

SIZES
To suit chest 101[106:112:117:122:127:132:137]cm.
Finished measurement 107[112:117:122:127:132:137:142]cm.
Length 66.5[66.5:68.5:68.5:71:71:73:73]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brier Hey Shetland 4 ply.
1 x 400g cone in each of MC, A and B.

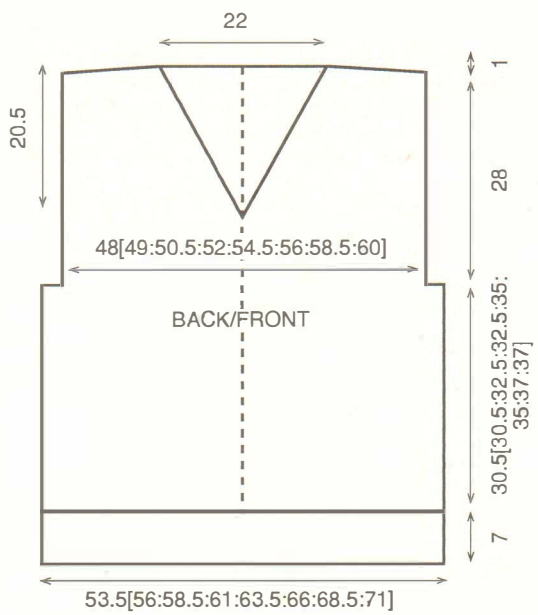
MAIN TENSION
30 sts and 37 rows to 10cm measured over Fair Isle pattern, after washing, drying and steam pressing (tension dial approx 9 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 62.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN
Punch card or mark mylar sheet before starting to knit.

PATTERN NOTE
CAL. Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle.
Using MC in feeder 2/B throughout, change colours in feeder 1/A thus:
Using A, K26 rows. Using B, K26 rows. These 52 rows form patt and are rep throughout.



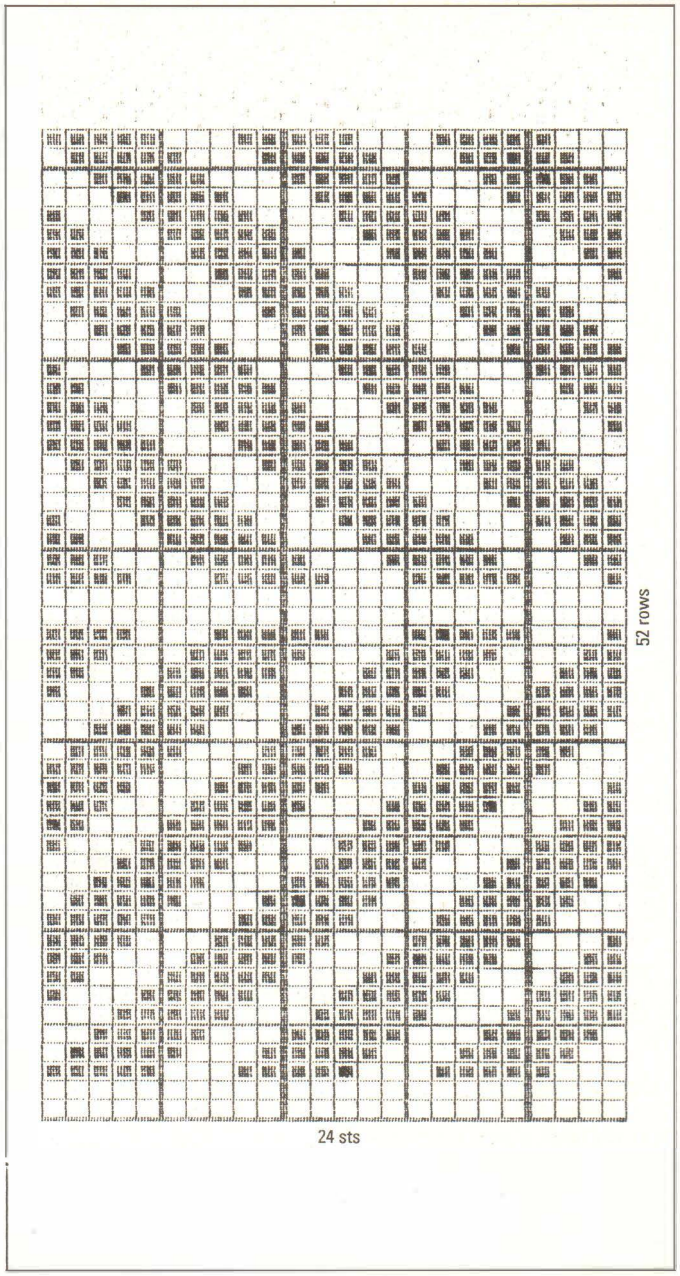
SPECIAL NOTE
COLOUR CHANGERS
If using a colour changer, then check to see which type of colour change is easiest. If background colours can be automatically changed most readily then use punchcard/patt as given, if 2nd colour is changed most readily then see below for non-colour changers. As colour changing is most usually done at L, then amend pattern so that your select/memorise row is worked from R to L.

NO COLOUR CHANGER ELECTRONIC MACHINES
If you use the negative button, then colour changes can be worked using MC in feeder 1/A throughout and only changing colours in feeder 2/B.

PUNCHCARD MACHINES
If you prefer to change colours in feeder 2/B for speed, then punch out the given card negatively — ie. punch where shown blank and leave unpunched marked areas.

The armhole depth is the same for all sizes, but the number of sts cast off increases with larger sizes thus increasing the armhole size.

Both back and front are worked in two corresponding halves, thus forming the pattern and enabling larger sizes than might usually be possible to be worked.



LEFT BACK
Push 82[86:90:94:98:102:106:110] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. (CAR for right back). Insert punchcard and lock/program patt on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for patt (see patt note).

Set RC at 000. Using MT and working in Fair Isle stripes as given in patt note, K until RC shows 112[112:120:120:130:130:138:138]. (K1 extra row for right back).

SHAPE ARMHOLE
Set RC at 000. Cast off 4[6:8:10:10:12:12:14] sts at beg of next row. Dec 1 st at armhole edge on next 2 rows, K1 row. Dec 1 st at armhole edge on next and every foll alt row 4 times in all. 72[74:76:78:82:84:88:90] sts. K until RC shows 92. (K1 extra row for right back).

SHAPE BACK NECK AND SHOULDER
Set carr for HP and push 33 Ns nearest carr to HP on next row. Push 13[13:14:14:15:15:16:16] Ns at opposite side to carr to HP on next row. Dec 1 st at neck edge and push 1 N at shoulder edge to HP on next row. Rep last 2 rows once more. Set carr for st st and push 28[28:30:30:32:32:34:34] Ns at opposite side to carr to UWP and WK (total of 37[39:41:43:47:49:53:55] sts for shoulder).

Set carr so HP Ns will K and WK over rem 35 back neck sts.

RIGHT BACK
Work as given for left back, noting difference in rows to reverse shaping.

RIGHT FRONT
Work as given for left back until RC shows 23 — *after* armhole shaping, *but* when commencing patt, lock punchcard/program patt on row 27.

SHAPE NECK
Dec 1 st at neck edge on next and every foll alt row 35 times in all. 37[39:41:43:47:49:53:55] sts. K until RC shows 91. (K1 extra row for left front).

SHAPE SHOULDER
Set carr for HP and push 13[13:14:14:15:15:16:16] Ns at opposite side to carr to HP on next row.

Push 1 N at shoulder edge to HP on next row. Rep last 2 rows once more. Set carr for st st and so HP Ns will K and WK.

LEFT FRONT
Work as given for right front reversing all shapings.

BOTTOM WELTS
Sizes 101[106:112:117]cm only
Sew back and front centre seams.
Sizes 122[127:132:137]cm only
Sew centre front seam.
ALL SIZES
With RB in position set machine for 1x1 rib. Push 161[169:177:185:129:133:137:143] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K30 rows. Transfer sts to MB.
Sizes 101[106:112:117]cm only
With wrong side facing, pick up sts from below WY on front (or back for 2nd piece) and hang evenly along the row. Using MT, K1 row. Cast off.
Sizes 122[127:132:137]cm only
Work as given for first 4 sizes, but pick up sts for 1 piece from centre front and for 2 further pieces from side front through to centre back.

ARMBANDS
Join shoulder seams.
Push 140[144:148:150:150:154:154:158] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K2 rows. Dec T by one dot on each row, K4 rows. Note T setting. Using MT, K1 row. Reset T to noted setting and K1 row. Inc T by one dot on each row, K3 rows. Using MT, K2 rows. RC shows 13. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. With wrong side facing, pick up armhole edge, including cast off section from underarm and hang evenly along the row. K1 row.
Cast off.

NECKBAND
Push 180 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
Set RC at 000. Using MC and MT, K2 rows. Dec T by one dot and dec 1 st at each end of every row, *at the same time*, using A, K2 rows. Using MC, K2 rows. Using B, K2 rows. Using MC, K4 rows. Note T setting. Using MT (no dec this row), K1 row. Reset T to noted setting and K1 row. Inc 1 st at each end and inc T by one dot on each row, K10 rows. Using MT, K until RC shows 25. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. With wrong side facing, pick up neckline edge with centre front at R and centre back at centre '0' and hang evenly along the row. Set carr for HP and push rem Ns at left to HP. Using MT, K1 row. Cast off.
Pick up rem half of neckline on to HP Ns. Set carr so HP Ns will K and using MC and MT, K1 row.
Cast off.

TO MAKE UP
Wash pieces and allow to dry to damp stage. Block and steam press pieces to correct measurements. Leave until completely cool and dry. Join side seams.
Join welt seams and neckband seams.

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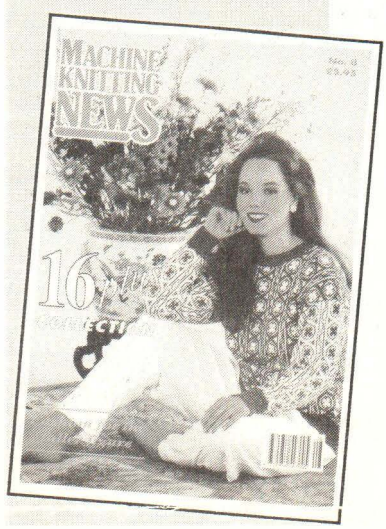

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER
MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

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